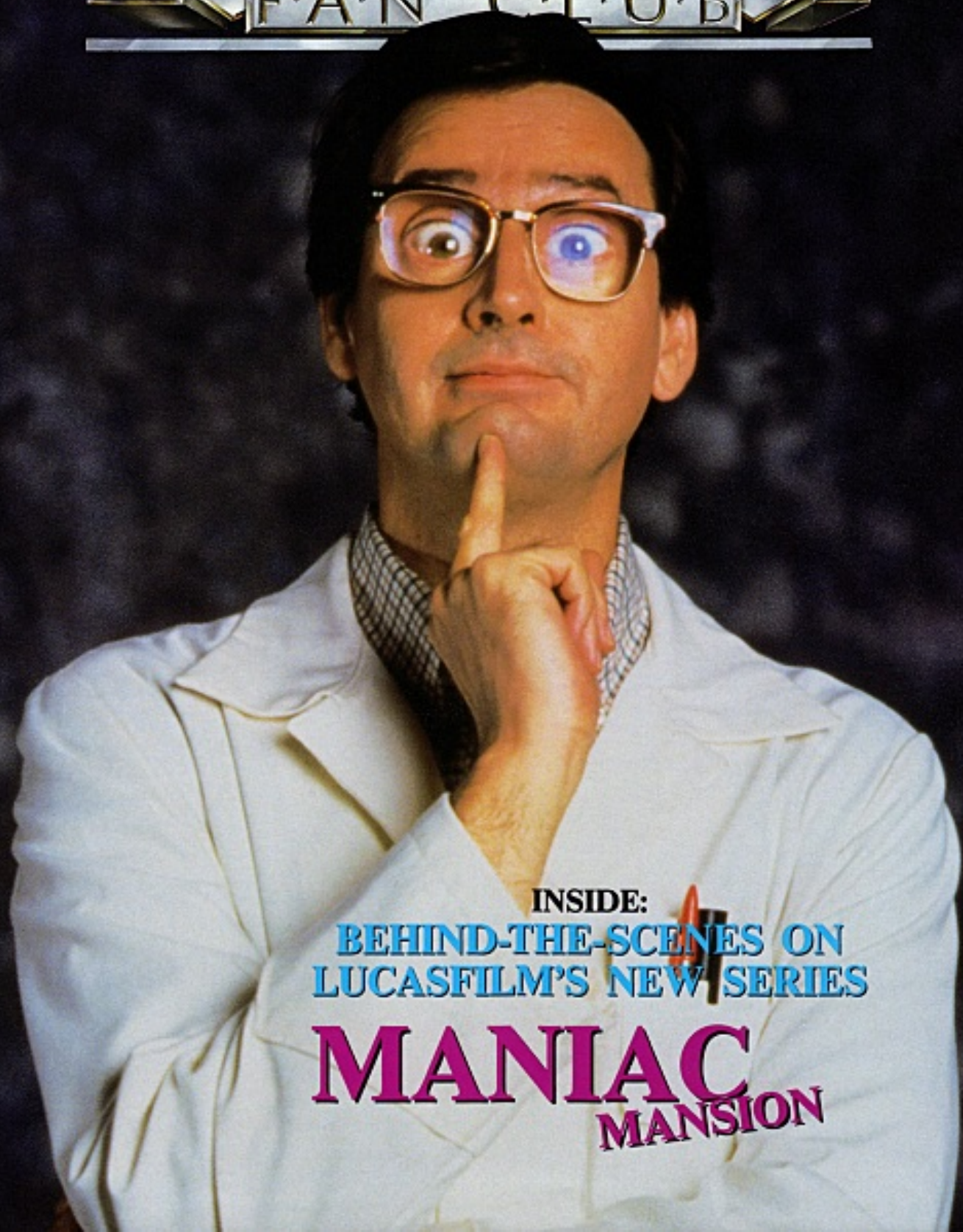


LUCASFILM

F·A·N C·L·U·B



INSIDE:
BEHIND-THE-SCENES ON
LUCASFILM'S NEW SERIES

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THE FAN FORUM



...When I received the most recent Lucasfilm Fan Club Magazine, #11, I was thrilled with the cover story (I read it right away), but was even more impressed with the article on Stephen Sansweet's *Star Wars* collection. Wow! The first thing I experienced upon reading the article was definitely envy, for I am also a *Star Wars* memorabilia collector (on a smaller scale). In retrospect, though, I realized how much time and money had been spent on Steve's hobby. (I have spent a fair amount of these on trying to track down Kenner toys, with only limited success. I was at a disadvantage from the start, because I was only three-years-old when the original *Star Wars* movie came out; most of the collectibles I now own were given as gifts to me by my parents). I felt as if Steve really deserved what he's managed to acquire, and it was nice to know that someone (with much greater success) shared my hobby (obsession?).

Therefore, I thank the writers at The Lucasfilm Fan Club Magazine for featuring this article, and Stephen Sansweet for sharing his story. I hope the Force continues to be with him in his search for new collectibles.

Eric Stensvaag
Iowa City, IA

...I enjoyed reading the Irvin Kershner interview in issue #11. When I read it, I realized what a difficult task Mr. Kershner had. I think he did a great job in "directing the follow-up to the most successful film of all time." He gave a unique, dark look to the saga and gave more depth to the characters. I liked the anecdote about that; it evoked the memory of when I was in elementary school and I had not seen *The Empire Strikes Back* yet; two of my friends, who had seen it, blurted out those words in a Vaderesque voice and I felt like hitting them on the head. I still loved the movie. I'm an English major and I like to write. Someday, I hope to make a movie as great as

The Empire Strikes Back. I can't believe it's been ten years since the images of *The Empire Strikes Back* were etched into my memory. When I get older, I'll have the pleasure of saying to my grandchildren, "The Empire Strikes Back? Ah! Now, that was a movie!" Thanks for the memories!

Craig Lewis
Rosedale, NY

...Thank you very much for your coverage of the 10th anniversary of *The Empire Strikes Back*. When I read it, I cried! The articles were very interesting, the photos beautiful and the merchandise a treat! I have grown addicted to the *Star Wars* saga — Luke, Han, Leia, Lando — they are my family. I need them because they make me feel happy. Again, thank you George Lucas! Long live The Lucasfilm Fan Club and May The Force Be With You!

Olivier Sauret
Paris, France

...As a filmmaker and connoisseur of special effects, let me say how pleased I am that another three *Star Wars* films are being made. I'm sure you always get letters about how great *Star Wars* is, and they are warranted: let me just say that *Star Wars* literally shaped my life and the way I look at movies. I've been an admirer of George Lucas ever since I was 12 years old, and hope he directs at least one of the next *Star Wars* movies. I think it's a shame and pity that George ever elected to give up directing, and although there are a lot of great directors out there, he is the only one who really knows the concept behind *Star Wars* (the Force and all the philosophical implications), because it's HIS concept, and he can translate the material to the screen better than anybody. I hope to meet George Lucas, and hope that I will then have a body of work great enough in quality and quantity for him to consider me to direct one of his productions (maybe even one of the new *Star Wars*!).

Mike Kuhlman
Boca Raton, FL

...I am writing to say just how brilliant issue #11 of the magazine was. In fact, I think it's the best issue you've produced yet because it was wall-to-wall *Star Wars*. The Fan Forum page was even more thrilling when I saw my first letter had been published, a first for me. *The Empire Strikes Back* 10th anniversary coverage was superb, just as I expected it would be. The cartoons were very good and well drawn but the interview with Irvin Kershner was just brilliant and a great surprise as I didn't know you were doing an interview with him as part of the

10th anniversary coverage. It was very informative, especially about Kersh's career and beginnings. The interview was well laid out and seven pages long! All the questions were well thought out — the chat shows over here could learn a few tips from that! Kersh was also very enthusiastic about the project as all the *Star Wars* directors were. He believed in the characters, the *Star Wars* universe and what he was doing which made the interview even more pleasurable. He said he was impressed by the Carbon Freezing Chamber set which is one of my favorite sets from the films. It was also among the most complex just like Jabba the Hutt's court in *Return of the Jedi*. I was a bit disappointed that he didn't like *Jedi* that much. Maybe he wanted to work on that one, too. I'm sure he would have done it differently than Richard Marquand. When the new *Star Wars* films are made, I hope Kersh does work on one. He certainly is still committed to *Star Wars* and it's great that he would love to do another one. Let us hope he does after his brilliant contribution to *Star Wars* already.

After *The Empire Strikes Back* interview, I didn't know what else could top it. But after I read the interview and profile of *Star Wars* collector Stephen Sansweet, I was more than pleased! I was instantly hooked on this article as I, too, have been an avid collector of *Star Wars* items for many years. In fact, I am finding more rare items every month as I go to a special market in London which sells film memorabilia and a lot of *Star Wars* items. It's great that the fan club is selling items as well, especially the Don Post masks which are very hard to find over here. I have to agree with Stephen when he says the T.I.E. Bomber is the Holy Grail among us collectors. I still do not own one but saw two in London selling at 500 pounds each! I managed to pick up the rare IG-88 figure unboxed for 125 pounds. I am definitely obsessed with collecting *Star Wars* items just as Stephen says he is, although my room is packed full of *Star Wars* items, I don't think I'd manage to get another floor but for the house! I liked it when you said to Stephen that thousands of *Star Wars* fans and collectors would be dying of envy reading the article, which is quite true! I have a massive collection but I have not even got a quarter of what Stephen owns and it will take me a few years to catch up with him! I hope you do more articles on *Star Wars* collectors in the future.

Congratulations on issue #11, the best issue of The Lucasfilm Fan Club yet produced! I shall definitely be renewing my membership!

Darren Gale
Hants, England



Official Magazine #12

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"SAY—IF MY CALCULATIONS ARE CORRECT, THIS YEAR SHOULD BE THE 10TH ANNIVERSARY OF 'THE EMPIRE STRIKES BACK'!"

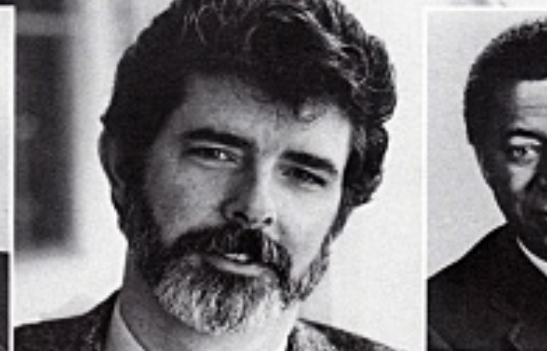
REDTAILS

They were called the "Schwartzes Vogelmenschen" (Black Birdmen) by the Germans in World War II who both feared and respected them. White America bomber crews reverently referred to them as "The Black Redtail Angels" because of their reputation for not losing bombers to enemy fighters as they provided fighter escort to bombing missions over strategic targets in Europe.

Who were these daredevils of the skies that built a fearless reputation for themselves in the second world war? Actually, it's no mystery. They were called the Tuskegee Airmen — the distinguished unit of U.S. black fighter pilots. These gallant men flew 15,553 sorties and completed 1,578 missions with the 12th Tactical U.S. Army Air Force and the 15th Strategic U.S. Army Air Force.

Now the Tuskegee Airmen's story will be retold for audiences all over the world as Lucasfilm Ltd. begins production on the motion picture *Red Tails*. Under an exclusive arrangement, the Tuskegee Airmen themselves will serve as special consultants to the production company. The organization represents the more than 2,000 surviving Tuskegee Airmen.

Red Tails producer Chas. Floyd Johnson says the film will be a heroic story about "the triumph of the human spirit" over incredible odds. "No one wanted these men to fly, simply because of the color of their skin," he explains. In 1939, the Army Air Corps (which later became the U.S. Air Force) refused to accept blacks into its ranks. It took an Act of Congress to change that policy, and the result was the formation of the Tuskegee Airmen, a group of exceptional pilots who were trained at a small,



Top: the 99th Fighter Squadron, known as the Tuskegee Airmen, near Naples, Italy in 1944. Bottom left: Screenwriter Kevin Rodney Sullivan who traveled around the country interviewing the Tuskegee Airmen for the film. Middle: Executive Producer George Lucas. Right: Producer Chas. Floyd Johnson who says Redtails is a film about "the triumph of the human spirit." Redtails is expected to go into production in Spring 1991.

isolated base located in Tuskegee, Alabama. Johnson commented, "Once these men were allowed to take to the air, this courageous unit demonstrated extraordinary skill. The Tuskegee Airmen flew over 1500 missions without losing a single bomber to enemy fire."

Four hundred and fifty black fighter pilots under the command of Col. Benjamin O. Davis, Jr. (who was later to become the U.S. Air Force's first black Lt. General) fought in the aerial war over North Africa, Sicily and Europe.

The 99th Fighter Squadron, which had already distinguished itself over North Africa, Sicily, and Anzio, was joined with three more black squadrons; the 100th, the 301st, and 302nd to be designated as the

332nd Fighter Group. From Italian bases, they also destroyed enemy rail traffic, coast watching surveillance stations and hundreds of vehicles on air-to-ground strafing missions. Sixty-six of these pilots were killed in aerial combat while another thirty-two were shot down and captured as prisoners of war.

These black airmen came home with 150 Distinguished Flying Crosses, Legions of Merit and the Red Star of Yugoslavia.

Red Tails screenwriter Kevin Sullivan traveled to Tuskegee and around the country interviewing many of the Airmen and compiling extensive data to form an epic story of the Tuskegee experience. Sullivan has numerous credits to his name, most recent being executive producer, creator, writer, and director of *Knightwatch*, an ABC television series. He has also written feature films for Warner Brothers, Universal, and Columbia as well as written and directed episodes of *Frank's Place*, *Cagney and Lacey*, and *Fame*.

Producer Chas. Floyd Johnson has won three Emmy Awards (one for *The Rockford Files* and two for *Voices of Our People*) and received seven Emmy nominations. His extensive list of producing credits includes *Magnum P.I.*, *Simon and Simon*, *Baa, Baa Black Sheep*, and *The Rockford Files*. He recently completed production on a Universal/NBC Movie of the Week entitled *Revealing Evidence* and two seasons of the ABC Mystery Movie, *B.L. Stryker*.

George Lucas will serve as Executive Producer on *Red Tails* which is scheduled for release sometime in 1992. Stay tuned to The Lucasfilm Fan Club for more in-depth articles on the making of *Red Tails*. ■

EXCLUSIVE INTERVIEW

JOE FLAHERTY

The Entertaining Experiments of Dr. Edison

By Dan Madsen

Television audiences know actor Joe Flaherty by many names — Floyd Robertson, Count Floyd, Guy Caballero — all characters he created on the Canadian-based comedy series SCTV. Now, Flaherty has created another comedic character in the role of Dr. Fred Edison on the new Lucasfilm Ltd. Television series *Maniac Mansion*. Dr. Fred, the head of the Edison household, comes from a long line of brilliant but sometimes impractical scientists and inventors. Unfortunately, the "genius gene" seems to have skipped over Fred's generation. Though well-intentioned, Dr. Fred can't invent anything even remotely useful. His grandfather discovered a unique energy source emitting from a meteorite at the bottom of the indoor swimming pool in their house — and built a laboratory over it in hopes of harnessing its mysterious, constantly changing energy. This is Fred's legacy, and his liability.

In his attempts to experiment with this force from under the pool, he has had two rather unfortunate accidents. This first scientific mishap has transformed his four-year-old son, Turner, into the body of a 6'4", 250-pound pre-schooler. It's a problem Dr. Fred is continually trying to rectify, or at least modify.

The other accident was just as disastrous. Harry, Dr. Fred's brother-in-law, was genetically altered into a housefly. He kept his own head — and his own sense of humor — but he is now the size of a fly with the body to prove it.

"Parts of Dr. Fred are just me exaggerated," says Flaherty. "I'm not quite as energetic as Fred, though. But I think there's a lot of me in the character."

Maniac Mansion reunites Flaherty with Eugene Levy, his friend and associate from their years together at SCTV. In addition to the popular comedy series and numerous television guest appearances, Flaherty has acted in a string of fea-



Actor Joe Flaherty

ture film projects, including *Who's Harry Crumb*, *Stripes*, *Club Paradise*, *1941*, *Used Cars* and *Back To The Future Part II*.

The Lucasfilm Fan Club spoke with Flaherty recently on his portrayal of Dr. Fred Edison in *Maniac Mansion*.

Joe, what sparked your interest in acting?

I took some acting classes as a teenager at the Pittsburgh Playhouse and thought it was sort of interesting. I liked it. I didn't really do much with it then because I joined the Air Force for four years. But I kept saying in the back of my mind, "Maybe I'll give it a try. I'll take some more classes and see." After I got out of the Air Force, I took odd jobs here and there and decided to take the plunge and do it full-time. I went to a theatrical college on the G.I. bill. So it sort of germinated. It was with me since I was 18 but I

really didn't get into it until my late 20's. I've been pretty fortunate as an actor. My first job was at Second City and I worked constantly. We opened up a theatre in Toronto and from that we got our television show, SCTV. I don't think any of us expected the TV show to be anything. It was just a half-hour and very low budget — I think we had \$5,000 dollars per show! With virtually no money, we all pulled together and made it work. I started Second City in 1969 and started doing the TV show in 1976.

What was your initial impression upon being asked to star in *Maniac Mansion*?

When they told me about it, they said it was a combination of George Lucas, The Family Channel and Atlantis Films, and I said, "Well, there's an interesting combination!" But because I knew some of the people at Atlantis and had done some projects with them, I liked the idea. And, of course, anything George Lucas does, you're interested in doing! I didn't have any problems. Then when I

found out who they had on board — Eugene Levy, Mike Short, my brother Paul, and my other brother, David, I just couldn't pass it up. I knew it was going to be a challenge trying to get a half-hour show together that deals with a family. But I sort of had the feeling going in that Eugene wanted to do something different. He didn't want to just do a sitcom. And I liked that!

I thought it was interesting that Lucasfilm, who is known for big special effects projects, would be doing *Maniac Mansion* which, for all intents and purposes, is a show low on special effects. The show itself is interesting conceptually, and the way it's planned out, but the biggest special effect we have is Harry, the fly. Doing the effect of the fly is not going to make special effects history, but the show isn't about special effects. From what I understand, George Lucas wants to concentrate more on the humor than the special effects.

How would you describe your character, Dr. Fred Edison?

He's a father and a scientist. He has three children. He's a scientist full-time and he's a little eccentric and unpredictable. He's a nice guy basically, but he's odd sometimes. I've grown to like him.

Have you ever played the computer game of *Maniac Mansion*?

No, I haven't played it yet. I didn't even know the show was based on it until a couple of weeks into shooting. Someone mentioned it was a computer game and I said, "What?!" But I understand it's quite different from the show.

How would you describe the cast you're working with?

I would say that they are insufferable! (Laughter) No, seriously, though, they are wonderful! I'm working with such a wide variety of people — all ages and all types. It's real interesting. There's Mary Charlotte Wilcox who's a Second City alumna and also did some SCTV. She's doing a character that she created on SCTV — Idella. If you watch SCTV, every once and a while, she'll pop up on the Melonville Calendar or something. We used to love that character so much — I can see why Eugene wanted her on the show. George Buza plays a different character on the show — a 6'4" 250lb pre-schooler.

He's really an interesting actor. I thought he was a biker when I first met him but he's a very intelligent guy. His mother was an opera instructor. Then, there's Casey, Fred's wife, who is played by Deborah Theaker. She's done Second City Stage and is very talented and very smart. You'll probably be seeing more different dimensions of her as we go along.

You know, there are constraints in doing this type of show and one of them is to highlight each character. On SCTV, we knew everybody's talents and we were working to each other's strengths. We were showing people off the best we could — all facets of their talent. Here, on *Maniac Mansion*, you don't have near that freedom so, consequently, you're not going to see, from episode to episode, a lot of different shadings in the characters. And you can't make everybody equally as interesting every week because of the storyline. But as the show

"I thought it was interesting that Lucasfilm, who is known for big special effects projects, would be doing Maniac Mansion, which for all intents and purposes, is a show low on special effects," says Flaherty. "From what I understand, George Lucas wants to concentrate more on the humor than the special effects."



goes along I think we'll be able to see the characters evolve. Eventually, we'll be able to highlight everyone.

What is your typical day like on the show?

I'm usually here at 7:30 if I have the first scene of the day and I usually do because they try to start off with the family scenes. They usually don't go past 7:00 in the evening. In the morning, though, I usually go and see what's sche-

duled for that day and, as I said, they usually get the group scenes out of the way because Avi Phillips and Kathleen Robertson are still going to school so they don't want to use them more than they have to. Depending on the plot or how difficult it is to shoot, some weeks are much easier to do than others. If it's basically a personality-driven show, where things happen in the living room, it's not too difficult to shoot. But, usually, all our

shows have interesting little quirks in the sense that we'll do flashbacks, dream sequences and those types of things. But the guy who really has the toughest shoot is John Hemphill who plays Harry, the fly. He has to go down and get special makeup on and put on this fly suit and do his work in front of a blue screen. He has to be in one position most of the day and the fly suit is not comfortable. He does his work separate from us.

What have you found most difficult about working on the show?

I guess I would have to say the schedule, which can sometimes be rough. We shoot all of this stuff, basically, in three days. And it's one camera film, so there are a lot of set-ups and you're on the set a lot.

Do you feel a series has a better chance on a cable network, like The Family Channel, than the networks?

It has a much better chance of just getting on the air to begin with. There has been very little tinkering on the show by The Family Channel. They haven't been

"I'm working with such a wide variety of people," says Flaherty about his co-stars. "All ages and all types. It's real interesting."





"The show continually surprises me," says Flaherty, "and the fact we can put it together and have people like it is great."

coming in every day and changing things. They've given us the creative freedom to do the show our way.

The only thing is that I have no idea how big of an audience we're reaching right now. I live in Los Angeles, but in the area I live, we don't get The Family Channel.

Do you think there will be a second season of the show?

Well, I'm sort of surprised that it's even gotten done to begin with! So the show continually surprises me and the fact we can put it together and have people like it is great! But I have no idea about a second season. I don't know if it's reaching its audience or if the show is even what they wanted. It's like SCTV — we always felt nobody watched the show except for three people! But the best you can do is to do a good show and hope it works. And that's what I'm doing. I go into all my projects assuming it's a one-shot deal and everything after that is gravy. The worst thing an actor can do is start saying, "Oh, the show's going to be picked up next year, no problem!" And you start buying new cars and things like that and then someone says, "the show is cancelled." "What?!!!" (Laughter) You want

to play it safe. But it would be nice to have it received well and picked up for another season.

How would you like to see the show and your character evolve?

I have to see more of the end product. I've only seen two episodes so far. But you start to get a feel for it and see what the possibili-

"The Family Channel has given us the creative freedom to do the show our way," comments Flaherty seen here with members of his TV family.



ties are. I've done a lot of different things on the show already. I've done impressions, etc. — I've had a lot of latitude. Basically, I would like to see myself become a sex symbol! (Laughter) That's what I'm hoping for! (Laughter) A sex symbol in the Pat Boone kind of way! A wholesome sex symbol.

What are your fondest memories from SCTV?

I loved doing the Christmas shows. My strongest memories are of working with the people and making each other laugh. We were always surprised at the level all the performers would rise to. The cast and crew were great.

I have bad memories from SCTV, too, and that was sitting in that damn makeup chair for hours to look like Vikings and beekeepers and they would have to put beards on you and everything!

You shouldn't have to worry about that on Maniac Mansion.

No, although tomorrow I'm going in for Japanese makeup. I tried to get out of that, but I couldn't! Apparently, Fred is in a dream sequence and he's in some Godzilla film! It'll give me the chance to do some Japanese looping! (Laughter)

Joe, in conclusion, what do you enjoy doing in your free time?

I really don't have any hobbies except that I'm a sports fan, to my wife's dismay. I love the Pittsburgh Pirates and the Steelers. I'm a die-hard fan. I don't really play sports, I just do the worst — I watch them. I don't get the exercise, I just watch the games and get worked up!

EUGENE LEVY

Creating the Comedy for *Maniac Mansion*

By Dan Madsen

For its first foray into live-action series television, Lucasfilm Ltd. Television joined with Atlantis Films Ltd. and The Family Channel to serve up to television audiences its own unique brand of dementia — bending, twisting, popping and otherwise mutating the mold of the situation comedy format.

The man they hired to carry out this creative wizardry is well-known to comedy lovers everywhere. Actor Eugene Levy is best known for his comic creations "Bobby Bittman" and "Earl Camembert" on the popular SCTV television comedy series. The characters of Bittman, the loud-mouthed, garish nightclub entertainer, and Camembert, the not-too-bright newscaster, are only two of many created by Levy which have become hilariously familiar to television viewers worldwide. Levy was a regular performer with the Second City Stage Troupe, which spawned the original SCTV in 1976. In addition to his long association with SCTV as an actor/comedian, Levy has starred in such feature films as *Running*, *National Lampoon's Vacation*, and *Splash!* He is also an Emmy Award-winning writer and is currently working on a new movie, *Troublemaker*, in which he will make his directorial debut.

The Lucasfilm Fan Club caught up with Eugene in Los Angeles recently to discuss his involvement with *Maniac Mansion*.

Eugene, how did you become involved with *Maniac Mansion*?

Atlantis Films called me and asked me if I would meet with them about the show. I met with them and they told me about it. I already had a commitment to do a feature film starting in the Fall. So I said, "the project sounds great, I'm glad it's shooting in Toronto, but I only have five months and that's all I can do." They said, "well, that will work out because if you can actually get the thing off the ground, come up with a concept and put the creative team together and supervise the scripts for the first half dozen shows, it should be on its feet." I said, "okay, I'll do it."

We had a second meeting in Los Angeles and they had sort of a bible for the show which was created by some other people. It

was kind of an *Addam's Family/Munsters* approach. It was kind of that gothic, haunted mansion look with characters that were kind of weird and strange. I didn't like it at all. And I said, "I honestly don't know if I can do this." And they said, "well, you can change whatever you want to change. You can literally do as much as you want in creating the show." So that was very appealing — having a creative carte blanche on the project.

Since you are an actor as well, I'm surprised we haven't seen you on the show. Will you ever make a cameo?

It's out of the question for the first year. I'm hoping the show goes into a second season because it might be possible then. I think what we've come up with is a really strong show. I'm quite proud of it and I think The Family Channel is quite delighted with it. I've been told George Lucas is very excited about it, too. So everybody seems to love the show and unless it just bombs out in the ratings or something, it should continue. The press on the show has been quite good so we've got a lot of momentum.

Do you prefer writing over acting?

I like acting but I really enjoy working on the other side of the camera now. I just find it creatively more exciting and you have more control. Writing is occasionally quite pleasant and exhilarating. But most of the time it's a chore.

Is writing comedy more difficult than drama?

It's not more difficult for me only because I've been involved with comedy since I started. It's also very subjective — writing things you think are funny, other people may not. I can't say I've been writing in the mainstream and that I've been involved in the kind of comedy that would be considered mainstream. Stuff that seems to be a little off-centered seems to appeal to me more. I really like what I'm doing now. I find it slightly more exhilarating than performing.

What do you feel are *Maniac Mansion's* strengths?

I think the cast is very strong. I think we've assembled a group of people that are very easy to watch. But the writing has to stay sharp. If the writing stays sharp, then the performances are only going to get better as the shows roll along.



Actor/writer/director Eugene Levy.

Do you think viewers can see some of SCTV's brand of humor coming through in *Maniac Mansion*?

They might see shades of SCTV. I can't really say the style is the same but the intent is the same. The different thing about this show is that it is a continuing story with a continuing cast of characters. The characters have to be real and we're dealing in a heightened reality. It's familiar territory but it is a little straighter because you have to carry a storyline. And the writing has to be funny but it still has to be believable and credible in its madness.

Eugene, in conclusion, how would you like to see the show evolve?

I think the show has, rather quickly, already evolved. I would just like it to maintain a creative standard in the writing. The look of the show is there, it's not going to change. As long as the writers aren't afraid to take some chances it will do fine. To me, each episode kind of has its own personality and its own tone; some shows are funnier than others, some shows are darker than others, and some shows seem to have a bit more heart. So they need to not be afraid to take chances. I'm done with the show now but I still have an interest in how it continues to do. It really was an enjoyable experience and I loved doing it! ■

EXCLUSIVE INTERVIEW

BARRY JOSSEN

Producing *Maniac Mansion*

By Dan Madsen

When television viewers switch their sets to The Family Channel every week, they're welcomed into the gorgeous, yet bizarrely furnished mansion of the Edison family. The Edisons — Fred, Casey, Harry, Idella, Ike, Tina and Turner — face a new family adventure with each episode of *Maniac Mansion*.

What people don't see, however, are the talented people behind the scenes — producers, writers, directors, etc. that build the foundation for *Maniac Mansion*. One of these "Mansion" builders is Executive Producer Barry Jossen.

Prior to joining Lucasfilm and the *Maniac Mansion* crew, Barry served as producer on the HBO series *Vietnam War Story*. This highly acclaimed series received Cable Television's 1988 ACE Award for Outstanding Dramatic Series. Barry's producing credits also include the American Playhouse theatrical film *In a Shallow Grave* and *Home Fires*, a four-hour mini-series aired on Showtime which was named by *Time* magazine as one of the 10 best television shows in 1987.

Barry also served as director of production and administration for Telepictures Productions, where he worked on television shows such as *Ellis Island*, *Surviving*, *Right to Kill*, and *Act of Vengeance*, among others.

The Lucasfilm Fan Club met with Barry recently to discuss Lucasfilm's involvement with *Maniac Mansion*.

Barry, how did *Maniac Mansion* come about?

Maniac Mansion is a computer game published by Lucasfilm. It has won Game of the Year and a lot of other awards. It's been very popular. There were a couple of people working here at Lucasfilm around the time the game was published and they were working in the animation area — their names are Cliff Ruby and Elana Lesser. Cliff and Elana saw the game and played it a few times and saw that there were some interesting elements that were well-suited to an episodic comedy series. They developed



Above: the cast of *Maniac Mansion* and right: Executive Producer Barry Jossen.

some concepts for a television series based loosely on the game. They showed the material to George Lucas and he also thought it had some potential. Cliff and Elana were then introduced to Terry Botwick at The Family Channel — which is the basic cable service that carries the show. Terry looked at the game and their material and he liked it as well. Around that time, I came to Lucasfilm and started working on the project and I, too, saw that there was something interesting here. I worked with Terry in furthering the concept as well as putting together the production team of *Maniac Mansion*. We contacted a Canadian-based production company called Atlantis Films Ltd. and they became our partners on the production. We accomplished several objectives in bringing Atlantis in — one, was that we needed a financial partner to produce the show with us. Second, we needed a location to produce the show and Atlantis has a production facility in Toronto which is called Cineville and it's a very nice, convenient facility that has soundstages, production offices, editorial space, etc.

Once we had our production team to-

gether and financing in line, the next step was putting the creative elements together. We had a concept for the show based on the game, but at that time we still did not clearly know what the series would be about. We didn't really know who the characters were and we didn't know where the stories would take place. So we had to put together a writing staff whose job it was to create the series characters. You know, the most important element of an episodic series is the characters because they are the elements that are consistent from week to week. You want to create the kind of characters that the audience will love and embrace and want to spend some time with every week.

We knew we were going to make good-looking shows but we needed shows that were also going to have good stories, dynamic characters, and a

strong sense of comedy. One of the things George Lucas asked of us was to "be different." He said, "I want you to do something that people haven't seen before." For that we needed someone special to head up the writing staff, someone who had ex-



perience in writing comedy, and for that very important job we brought in Eugene Levy, who is an alumni of SCTV. Once we had Eugene, all the other elements seemed to come together. We brought in several other writers from SCTV including Michael Short, who happens to be the older brother of Martin Short, as well as Paul Flaherty, who, incidentally, is a very accomplished director whose credits include *Who's Harry Crumb?* and Billy Crystal's Emmy award winning HBO special *Midnight Train to Moscow*. He also directed the film *18 Again* starring George Burns. David Flaherty, who, like Paul, is Joe's brother, is another SCTV writer that is working with us and John Hemphill, who is also from SCTV, and is doing double-duty as both a writer and as

OFFICIAL LUCASFILM MERCHANDISE!



Signed 10th Anniversary Empire Strikes Back Style-A Poster (LP8)

Artist Larry Noble will only sign 100 of these posters especially for members of the Lucasfilm Fan Club. The art for this poster was created over ten years ago for *The Empire Strikes Back* but was never used. Now you can add this autographed poster to your growing collection. The poster measures 27 x 41 inches and will be shipped rolled and well protected. Don't wait, only 100 of these posters are available. PRICE: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.



NEW! 10th Anniversary Empire Strikes Back Gold Mylar Poster (LP5)

This gorgeous gold mylar poster has been limited to 500 to keep them a very rare collectible celebrating the 10th anniversary of *The Empire Strikes Back*. At least 100 of these posters have been set aside specifically for fan club members but don't delay order NOW to insure this new poster is added to your collection. It measures 27 x 41 inches and will be shipped rolled and well protected to insure it's safe arrival. PRICE: \$100.00/U.S., \$101.00/CAN., \$102.00/FOR.

The Empire Strikes Back 10th Anniversary Silver Mylar Poster (LP10)

The official 10th Anniversary logo for *The Empire Strikes Back* has been turned into a stunning silver mylar poster measuring 27 x 41 inches! Only 1000 of these posters have been printed to maintain their collectible value and will be available from the fan club while supplies last. PRICE: \$50.00/U.S., \$51.00/CAN., \$52.00/FOR.



NEW! Indiana Jones and the Temple of Doom Release Poster (LP6)

"If adventure has a name... it must be Indiana Jones." This poster from the release of *The Temple of Doom* made that saying part of American folklore and now you can add this stunning 27 x 41 inch reproduction to your collection. Don't wait to order this poster because supplies are limited. PRICE: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



Raiders of the Lost Ark Release Poster (LP3)

Back in stock! Indy's adventures began with *Raiders of the Lost Ark* and now you can have the poster! This 27 x 40 inch reprint of the release poster was printed using the same printer, plates and paper that created the original. This poster is shipped rolled in the same sturdy tubes we ship all our posters in. Quantities are limited. PRICE: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



NEW! Raiders of the Lost Ark Re-Release Poster (LP4)

Indy's adventures began with *Raiders of the Lost Ark* and now you can have the poster that accompanied the re-release of that first Indy film! This 27 x 40 inch reprint of the re-release poster was printed using the same printer, plates and paper that created the original. This poster is shipped rolled in the same sturdy tubes we ship all of our posters in. Quantities are limited. PRICE: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



NEW! Indiana Jones and the Last Crusade Japanese Release Poster (LP7)

This is a true collector's item! This unique 27 x 41 inch poster from Japan features slightly different art, (includes young Indiana Jones), than the American version as well as inset photos of George Lucas and Steven Spielberg. A limited number of these reproduced posters are available by ordering now! PRICE: \$20.00/U.S., \$21.00/CAN., \$22.00/FOR.



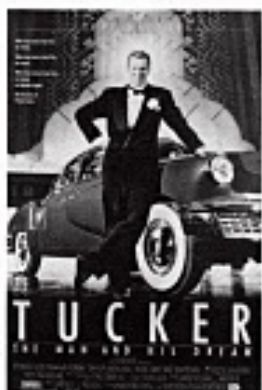
Indiana Jones and the Last Crusade Advance Poster (LP1)

This 27 x 40 inch poster features art of Indiana Jones and the tag line, "The man with the hat is back. And this time he's bringing his dad." No poster collection is complete without this beautiful poster. (this is the same poster as seen in theaters). PRICE: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



Indiana Jones and the Last Crusade Release Poster (LP2)

Indiana Jones and the Last Crusade hit theaters in May and the release poster, (featuring Indy and Professor Henry Jones), found in every theater, can now be yours. This 27 x 40 inch poster could very well become a collector's item! Be sure you have one—order now! PRICE: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



Tucker: The Man and His Dream Release Poster (L41)

"The Man and His Dream" is brought to life in this full-color one-sheet from *Tucker*, obtained exclusively for The Lucasfilm Fan Club. This is the actual movie poster seen in theaters. Now you can proudly display this 27" x 39" collector's poster from the unique Lucas/Coppola film in your home. Don't delay, order now! PRICE: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.



10th Anniversary Star Wars Style-B Poster (LP9)

Drew Struzan created this beautiful poster back in 1987 celebrating the 10th anniversary of *Star Wars* and personally signed and numbered each print. A limited edition of 3000 were originally produced and the Lucasfilm Fan Club has over 100 available. This beautiful poster measures 27 x 41 inches and was printed on 100% rag archival paper. This may be your last chance to get this poster at this price. PRICE: \$50.00/U.S., \$51.00/CAN., \$52.00/FOR.

STAR WARS

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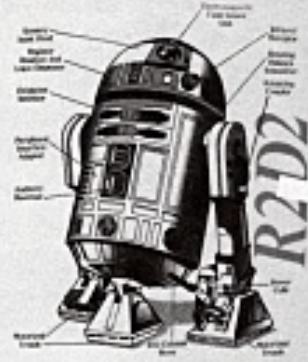
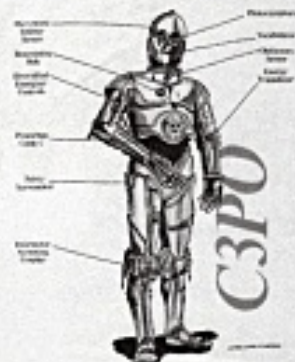
Star Wars T-Shirts (L78A-L78C)

Bring back memories of a galaxy far, far away by wearing the AT-AT Walker T-shirt, or the C3PO and R2D2 anatomy T-shirts. These beautiful full color T-shirts produced by National Screenprint bring the STAR WARS saga alive! AVAILABLE IN ADULT SIZES: S, M, L & XL. PRICE EACH: \$12.95/U.S., \$13.95/CAN., \$14.95/FOR.

(L78A) AT-AT Walker

(L78B) C3PO Anatomy

(L78C) R2D2 Anatomy



Star Wars Model Kits (L25A-L25F)

MPC/Ertl has renewed these highly-detailed, accurate replicas of some of the most memorable vehicles and characters from the Star Wars films. Each model kit is boxed in its original style package and comes with complete instructions for easy assembly. PRICE EACH as marked.

(L25A) Snowspeeder — \$8.95/U.S., \$9.95/CAN., \$10.95/FOR.

(L25B) Star Destroyer — \$11.95/U.S., \$12.95/CAN., \$13.95/FOR.

(L25C) Tie Fighter — \$8.95/U.S., \$9.95/CAN., \$10.95/FOR.

(L25D) Millennium Falcon — \$16.95/U.S., \$17.95/CAN., \$18.95/FOR.

(L25E) X-Wing Fighter — \$8.95/U.S., \$9.95/CAN., \$10.95/FOR.

(L25F) AT-AT — \$7.95/U.S., \$8.95/CAN., \$9.95/FOR.

NEW FOR 1990!

(L25G) Speeder Bike PRICE: \$6.95/U.S., \$7.95/CAN., \$8.95/FOR.

(L25H) Tie Interceptor (Snap-Kit) PRICE: \$5.95/U.S., \$6.95/CAN., \$7.95/FOR.

(L25I) X-Wing Fighter (Snap-Kit) PRICE: \$5.95/U.S., \$6.95/CAN., \$7.95/FOR.

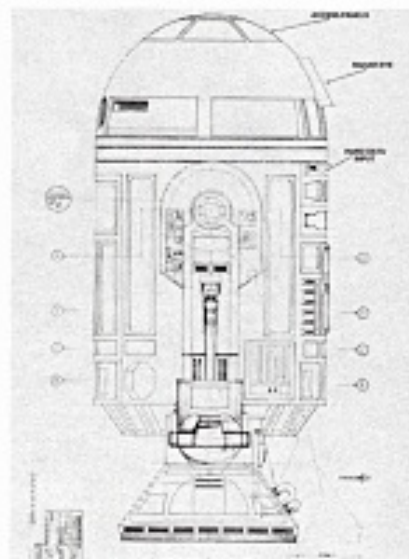
(L25J) A-Wing Fighter (Snap-Kit) PRICE: \$5.95/U.S., \$6.95/CAN., \$7.95/FOR.

(L25K) Y-Wing Fighter (Snap-Kit) PRICE: \$5.95/U.S., \$6.95/CAN., \$7.95/FOR.



Star Wars Blueprints (L22)

No Star Wars collection would be complete without these authentic blueprints. Featuring many of the designs used in Star Wars, we encourage you to use them to build your own ship and save the Alliance! PRICE: \$6.95/U.S., \$7.95/CAN., \$8.95/FOR.



Star Wars 10th Anniversary Designer Sweatshirt (L29)

Display the 10th Anniversary logo on this designer sweatshirt made especially for the Lucasfilm Fan Club. This 70%/30% cotton/poly blend sweatshirt features the 10th Anniversary logo in four-colors and is only AVAILABLE IN ADULT SIZE: XL. PRICE: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.



The Empire Strikes Back 10th Anniversary Patch (L79)

Add this new 10th Anniversary Empire Strikes Back patch to your collection of Star Wars items! Beautifully embroidered in several colors, this patch measures approximately 4 1/2 x 3 inches and will easily fill that empty space on your jacket. This patch has been created especially for members of the Lucasfilm Fan Club and can be found nowhere else! PRICE: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.

BACK IN STOCK!

Star Wars Trilogy Pins (L24A-F)

These lovely pins should be added to your Star Wars collection without delay! Each pin is approximately 1 1/2" x 1", are colorfully produced and look great anywhere. The three movie logos are available as well as three character pins. Collect all six! PRICE: \$5.00/U.S., \$5.50/CAN., \$6.00/FOR.

(L24A) Star Wars Logo

(L24B) Empire Strikes Back Logo

(L24C) Return of the Jedi Logo

(L24D) R2D2

(L24E) C3PO

(L24F) Darth Vader

Star Wars Miniatures (L87A-L87N)

Experience the vast scope and sweeping power of the Star Wars movie saga with these Miniature Collectors Sets from West End Games. These highly detailed miniatures come boxed in sets of ten (unless otherwise specified) and are ready to be brought to life with paint and brush, (some require super glue). Each set also includes statistics of every figure for use with the role-playing game. Collect all 14 sets and bring the adventure alive!

PRICE EACH: \$12.00/U.S., \$13.00/CAN., \$14.00/FOR.

- A. Heroes of the Rebellion
- B. Imperial Forces
- C. Bounty Hunters
- D. A New Hope
- E. The Empire Strikes Back
- F. Stormtroopers
- G. Rebel Characters

- H. Cantina Aliens
- I. Return of the Jedi
- J. Jabba's Palace (8 figures)
- K. Rancor Pit (2 figures)
- L. Rebel Troopers
- M. Imperial Troopers
- N. Zero G Assault Troopers

NEW!

Star Wars Trilogy Movie Posters (L20A-C)

Star Wars returns in these beautiful reproductions of the release posters from *Star Wars*, *The Empire Strikes Back* & *Return of the Jedi*. These posters measure 24" x 36" and are shipped in a sturdy tube to protect them from damage. These posters are in limited quantities, so if you missed them the first time around, order now! **PRICE EACH: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.**

(L20A) *Star Wars*
(L20B) *The Empire Strikes Back*
(L20C) *Return of the Jedi*



Yoda Hologram Watch (LYW)

This watch was created by taking a laser photograph of a three dimensional sculpture of Yoda, sealing the photo between two sheets of glass and adding the watchworks. This quartz watch designed by Third Dimensional Arts allows you to see Yoda in 3D from several different angles when held in direct light. (a hologram needs light to be seen). This watch should be kept away from water and excessive heat. **PRICE: \$35.00/U.S., \$36.00/CAN., \$37.00/FOR.**

The Empire Strikes Back 10th Anniversary Bronze Yoda Sculpture (LYB)

Larry Nobel, the artist that created the 10th Anniversary Style-A poster for *The Empire Strikes Back*, has struck again with this remarkable limited-edition bronze sculpture of Yoda to commemorate *The Empire Strikes Back* on its 10th anniversary! Only 50 of these 9 inch tall sculptures were created, (measured from the bottom of the 4x5 inch wood base to the tip of Yoda's head), and each comes with an individually numbered brass plaque stating "EMPIRE STRIKES BACK" 10th Anniversary Commemorative Sculpture of "Yoda" By L. Nobel. **PRICE: \$500.00/U.S., \$500.00/CAN., \$500.00/FOR.**



A



B



C



D



E



F

Star Wars Masks (L26A-L26G)

If you missed them the first time around, don't fret. Don Post Studios once again brings us our favorite character masks. These fantastic replicas from the *Star Wars* saga can be proudly displayed at home or worn to the next galactic party! Darth Vader and the Stormtrooper masks are made of plastic and the rest are made of rubber. Chewbacca, Wicket W. Warrick and Yoda have natural wool animal hair attached to the rubber mask to complete their look. These masks are a one-size fits all (ADULTS) and can be yours by ordering now! **PRICE EACH as marked.**

- (L26A) Darth Vader \$58.00/U.S., \$59.00/CAN., \$60.00/FOR.
- (L26B) Stormtrooper \$72.00/U.S., \$73.00/CAN., \$74.00/FOR.
- (L26C) Chewbacca \$96.00/U.S., \$97.00/CAN., \$98.00/FOR.
- (L26D) Cantina Band Member \$60.00/U.S., \$61.00/CAN., \$62.00/FOR.
- (L26E) Yoda \$40.00/U.S., \$41.00/CAN., \$42.00/FOR.
- (L26F) Admiral Ackbar \$60.00/U.S., \$61.00/CAN., \$62.00/FOR.
- (L26G) Wicket W. Warrick \$72.00/U.S., \$73.00/CAN., \$74.00/FOR.

Star Wars 1991 Calendar (LSC)

Cedco brings the epic trilogy to life in this beautiful twelve month 1991 calendar. With scenes from all three movies, this calendar will get you through the new year month by month. Don't wait too long or 1991 will be gone, order now! Quantities are limited. **PRICE: \$9.95/U.S., \$10.95/CAN., \$11.95/FOR.**

NEW!



STAR WARS ROLEPLAYING GAMES

Star Wars Roleplaying Game (L80)

Everything you need to enter the *Star Wars* universe is in this book from West End Games! The *Star Wars* Roleplaying Game includes an introduction to roleplaying, rules of play, background material, gamemaster and player tips, a solitaire adventure, and a ready-to-play multi-player adventure. A game simple enough for novices, yet detailed enough to satisfy even the most avid fan. A beautiful 144-page hardcover book, the role-playing game contains many striking full-color and black and white photos. PRICE: \$20.00/U.S., \$21.00/CAN., \$22.00/FOR.

Star Wars Sourcebooks (L81A-C)

A wealth of useful and fascinating information on the *Star Wars* universe can be found in these *Star Wars* Sourcebooks. These fully-illustrated 144-page hardcover books from West End Games are loaded with detailed descriptions, background material, and performance statistics for starships, aliens, Rebel and Imperial forces, vehicles, weapons, and the movie heroes and villains! Invaluable for players of the roleplaying game — and for all *Star Wars* enthusiasts! PRICE: \$20.00/U.S., \$21.00/CAN., \$22.00/FOR.

(L81A) Star Wars Sourcebook

(L81B) Imperial Sourcebook

(L81C) Rebel Alliance Sourcebook

Star Wars Campaign Pack (L82)

West End Games brings us this useful gamemaster's aid for *Star Wars*: The Roleplaying Game includes a 4-panel full-color player/gamemaster screen with charts, tables, and reference material from both the roleplaying game and sourcebook, a 21" x 33" starship diagram, and a 32-page book describing how to set up and run a *Star Wars* campaign. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Star Wars Roleplaying Adventures (L83-L84M)

Tatooine Manhunt (L83)

Ruthless Bounty Hunters, Rebel agents, and an Imperial Star Destroyer clash in the hunt for an elusive hero in the desert wastes of Luke Skywalker's home planet of Tatooine. This 32 page adventure from West End Games features a 2-sided color map of Mos Eisley spaceport and the Cantina from the first movie, plus a *Star Wars* scenario. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Strikeforce: Shantipole (L84A)

Battle Imperial starfighters in the vastness of space, chase deadly probots through asteroid storms, and go up against a heavily-armed escort frigate in this explosive full-length *Star Wars* adventure. This West End Games, 32 page adventure features a color cut-away interior map of a secret asteroid research station, plus a *Star Wars* scenario. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Battle for the Golden Sun (L84B)

On the legendary water world of Sedor, warring high priests, a missing Alliance agent, and Imperial shock troops become entangled in the search for the mystical secret of the Golden Sun. This 40 page adventure from West End Games includes full-color plans of an Imperial Garrison. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Starfall (L84C)

Nine hundred meters of twisted, battle-torn Star Destroyer stand between imprisoned Rebel heroes and freedom in this disaster-filled *Star Wars* adventure. Trapped on a dying Star Destroyer, can you warn the Rebel fleet of its imminent destruction? This 40 page adventure brought to us by West End Games features a color poster, and a special combat scenario with Imperial AT-ST scout walkers. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Otherspace (L84D)

Between hyperspace and real space is... Otherspace. A Rebel prison transport crew accidentally find themselves trapped within this strange place. Only with the help of their captured Imperial prisoners can the Rebels find a way out before something else finds them first. This West End Games, 40 page adventure features a full-color map of the derelict spacecraft Desolate. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Scavenger Hunt (L84E)

The Rebels find themselves mediating between two warring races of galactic garbage collectors. They must resolve this conflict to stop an Imperial plot... and time is running out. This 40 page adventure from West End Games features a color poster and a special *Star Wars* scenario. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Riders of The Maelstrom (L84F)

In *Riders of The Maelstrom*, a mission to rendezvous with a top Rebel spy goes wrong. The Rebels are chased by Imperial Stormtroopers, strafed by Imperial sky sweepers, and risk death to escape along hundred-meter-high tree limbs. They manage to struggle themselves aboard the famed Luxury liner Kuari Princess, only to find their troubles have just begun. This new adventure features poster sized deck plans of the Kuari Princess and 40 page *Star Wars* scenario from West End Games! PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Otherspace II: Invasion (L84G)

Death stalks the galaxy in this new *Star Wars* adventure from West End Games. The dread Charon, destroyers of worlds, have found their way into RealSpace! If they are not stopped, the galaxy will surely die. This new 40-page adventure features an Assault on Hoth scenario with 40 all-new Action and Event cards. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Crisis on Cloud City (L84H)

A restful stop at Bespin's Cloud City becomes a murder mystery that the Rebel heroes must solve before the City in the Clouds is destroyed. This 40-page *Star Wars* adventure features a complete Sabacc card game with 84 cards, playable on its own or as part of the adventure. West End Games thrills us once again with this action packed scenario. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Black Ice (L84I)

Black Ice, 7,800 meters long — five times the length of an Imperial-class Star Destroyer. The pride of the Imperial Replenishment Fleet. It carries nearly one billion tons of star-ship grade fuel cells — more than a years worth of power for an entire Imperial Main Battle fleet. If she remains in the Empire's hands, the Imperial Navy will cut a swath of destruction across the sector — and beyond. The Empire will do everything in its power to protect her. The rebels must take her — or die in the attempt! Another West End Game 40-page adventure with maps of the Imperial cargo ship Black Ice. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Secondly Luck (L84J)

"Never tell me the odds!" It started as a simple planetfall on Ord Mantell for some rest and relaxation. But now the Princess is missing, and a knee-high Droid is challenging Han to transgalactic race — with Leia's life as the prize! This exciting interactive system with long story segments and movie-like intensity and focus puts you so into Han's world, thoughts and feelings that you can almost hear the sizzle of blaster bolts as they whiz by. This 80-page solitaire adventure starring Han Solo can be played alone without the *Star Wars* Role Playing Game. PRICE: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

Game Chambers of Quental (L84K)

This new *Star Wars* adventures from West End Games are in stock but were not available for preview. Don't keep that from letting you order now! PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Inis Coordinator (L84L)

Another *Star Wars* adventure in stock but unavailable for preview from West End Games. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Death in the Undercity (L84M)

Another *Star Wars* adventure in stock but unavailable for preview from West End Games. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Star Warriors Board Game (L85)

Now you can fly X-wings, The Millennium Falcon, TIE fighters, Star Destroyers, and other starships the way they flew in the movies! This simple to learn yet highly accurate board game allows you to recreate the great space battles from the *Star Wars* saga — or you can pick ships, choose pilots, and create your own battles. *Star Warriors* can be played with the role-playing game or on its own. This West End Games product includes 22" x 34" space map, 180 counters, cardstock Star Destroyers and asteroids, "Ship's Log" record pad, charts and table screens, 32-page rule book, six dice and counter tray. PRICE: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

Assault on Hoth Board Game (L86)

This dramatic board game brings alive the awesome attack on Hoth from the motion picture *The Empire Strikes Back*. Fast-paced action pits the attacking Imperial Army against the defending Rebel forces. Detailed playing pieces depict the relentless march of Imperial Walkers toward the Rebel lines as snowspeeders dart in to counter attack. A 34" x 24" color map of the ice planet Hoth, plus playing pieces representing walkers, speeders, laser towers, Snowtroopers, Rebel infantry and more make this game visually stunning as well as fast and furious fun from West End Games! PRICE: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

Battle For Endor Board Game (L93)

This solitaire adventure boardgame from West End Games uses the unique card and combat system developed in "Assault on Hoth" to recreate the epic battle from *The Return of the Jedi* movie. The player leads the rebel strike team across the forest moon in order to knock out the shield generator protecting the new Death Star! The innovative solitaire mechanic drives the Imperial forces, actually changing tactics in response to Rebel activity. Includes Imperial and Rebel troops, Ewoks, AT-ST Walkers, speeder bikes, and deadly stormtroopers. PRICE: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

Escape From The Death Star Board Game (L94)

"Luke we gotta have company!" Thus begins the epic chase through the heart of the vast and deadly Imperial battle station, as Luke, Han, Chewbacca and Princess Leia battle Hazards, stormtroopers — and Darth Vader himself — to Escape From The Death Star. In this innovative multi player/solitaire game, you take the role of one of the heroes and must find your way off the battle station before the Imperials close in. Only Obi-Wan Kenobi and the Droids R2-D2 and C-3PO can help you in your fight. Your survival depends on your skill — and the Force! This new board-game from West End Games includes schematic of the Death Star, four stand-up characters, deck of Sector cards (hazards & events), four player pads, three dice and complete rules manual. PRICE: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

Star Wars Galaxy Guides (L92A-F)

(L92A) Galaxy Guide 1: A New Hope — Detailed creature and character profiles from the first *Star Wars* movie. This 80 page, softcover supplement from West End Games includes interviews with Luke Skywalker, Princess Leia, and other prominent personalities of the *Star Wars* saga. PRICE: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L92B) Galaxy Guide 2: Yavin & Bespin Planet Profiles — West End Games reveals all the secrets of the Rebel Base, along with a detailed look at the refinery on the planet Bespin run by the scoundrel and rebel hero Lando Calrissian. This 80 page, softcover supplement includes maps, character statistics, and scenario ideas. PRICE: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L92C) Galaxy Guide 3: The Empire Strikes Back — The Galaxy Guide series continues with an exclusive peek at the second *Star Wars* movie, featuring heroes like the Hoth Rebels and Lando Calrissian, plus villains like General Veers and bounty hunter Boba Fett. Includes updated game statistics for major characters such as Darth Vader and Luke Skywalker. This 80 page, softcover supplement is from West End Games. PRICE: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L92D) Galaxy Guide 4: Alien Races — Join us on an excursion into the bizarre world of the *Star Wars* aliens in this, the fourth Galaxy Guide from West End Games. This 80-page guide will let you learn more about the new Charon, Squibs, and Ugors races introduced in the *Star Wars* adventures, plus now you can attach a name to those familiar faces you've seen in the movie trilogy, like the Abyssins and Dorcins. PRICE: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L92E) Galaxy Guide 5: Return of the Jedi — The third and final film of the first *Star Wars* saga is detailed in this 80-page Galaxy Guide from West End Games. PRICE: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

(L92F) Galaxy Guide 6: Tramp Freighters — This *Star Wars* supplement contains information on free traders (such as Han Solo). Contains rules for designing and upgrading light freighters, trading, smuggling, and more! PRICE: \$13.00/U.S., \$14.00/CAN., \$15.00/FOR.

Star Wars Lightsaber Dueling Pack (L88)

Lightsabers clash as Luke Skywalker battles Darth Vader for the fate of the galaxy. This West End Games flipbook series of games allows one player to control Luke Skywalker — strong in the force but not yet a Jedi Knight. The other control's Darth Vader — the evil master of the Dark Side. Who will survive the duel? Only lightsaber strikes with skillful use of the Force will emerge victorious. Two 40-page booklets with black and white illustrations of Darth Vader and Luke Skywalker doing battle as well as 2 full-color character cards containing all combat tables needed to play are included. PRICE: \$12.00/U.S., \$13.00/CAN., \$14.00/FOR.

Star Wars Starfighter Battle Book (L89)

Using a similar system to the *Lightsaber Dueling Pack*, this two-player game pits a Rebel X-wing starfighter against an Imperial TIE Interceptor in this challenging game of space combat from West End Games. As the X-wing player, your fast ship and unconventional tactics may win the day. As the Imperial TIE pilot, your greater experience and better equipment may yet see the Empire triumph. This two flipbook set, (each book is 244 pages), includes a slipcover. PRICE: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.

Star Wars Rules Companion (L91)

This supplement from West End Games provides new and advanced rules for *Star Wars*: The Roleplaying Game! Features rules for Droid creation, capital ship combat, and new Force skills and powers. This 80 page, softcover supplement also includes color plates. PRICE: \$15.00/U.S., \$16.00/CAN., \$17.00/FOR.



Lucasfilm Related Patches (L01, L18, L28, L32, L33, L40, L50, L71-L77)

These embroidered Lucasfilm related patches can be worn on hats, jackets, or framed and hung on your wall! These are the official patches approved by Lucasfilm for each of their properties. We will continue to add new patches as they become available so try to collect them all. The price reflects the size and detail of each patch. PRICE EACH as marked.

- (L01) The Lucasfilm Fan Club — \$2.00/U.S., \$2.50/CAN., \$3.00/FOR.
- (L18) Willow — \$2.00/U.S., \$2.50/CAN., \$3.00/FOR.
- (L28) Star Wars 10th Anniversary — \$5.00/U.S., \$5.50/CAN., \$6.00/FOR.
- (L32) Skywalker Ranch — \$6.00/U.S., \$6.50/CAN., \$7.00/FOR.
- (L33) Lucasfilm Ltd. — \$6.00/U.S., \$6.50/CAN., \$7.00/FOR.
- (L40) Tucker — \$4.00/U.S., \$4.50/CAN., \$5.00/FOR.
- (L50) Indiana Jones/Last Crusade — \$5.00/U.S., \$5.50/CAN., \$6.00/FOR.
- (L71) Raiders of the Lost Ark — \$8.00/U.S., \$8.50/CAN., \$9.00/FOR.
- (L72) Indiana Jones/Temple of Doom — \$6.00/U.S., \$6.50/CAN., \$7.00/FOR.
- (L73) Star Wars — \$4.00/U.S., \$4.50/CAN., \$5.00/FOR.
- (L74) A New Hope — \$8.00/U.S., \$8.50/CAN., \$9.00/FOR.
- (L75) Empire Strikes Back — \$4.00/U.S., \$4.50/CAN., \$5.00/FOR.
- (L76) Return of the Jedi — \$6.00/U.S., \$6.50/CAN., \$7.00/FOR.
- (L77) Return of the Jedi w/ Yoda (not pictured) — \$8.00/U.S., \$8.50/CAN., \$9.00/FOR.

INDIANA JONES MERCHANDISE



Indiana Jones Kyber-Bowie Knife (L44)

Folks, this is the REAL thing! United Cutlery has produced this gorgeous 24-inch knife that features an 18 inch stainless steel Kyber-Bowie style blade (with the Indiana Jones signature etched on one side) with a solid brass spine, a 6-inch dark brown hardwood handle, with a sculptured solid brass finger guard and eagle head pommel and comes with a heavy duty leather sheath. We will require a release that says you are at least 18 years of age to purchase this product. PRICE: \$99.95/U.S., \$102.95/CAN., \$104.95/FOR.



Indiana Jones Adventure Kit (L69)

Pepsi created these awesome Indiana Jones Adventure Kits for their Pepsi/Indiana Jones and the Last Crusade promotion in 1989 and now you can get one for yourself from the fan club! You're kit includes a zippered pack with an adjustable strap, a plastic visor with sweat band and flip-down sun-shades, a digital watch (that includes a stop watch!), an AM/FM clip-on radio with ear-plugs and a safari shirt (only available in X-large), and a fanny pack with adjustable strap! All six items have the Pepsi/Indiana Jones and the Last Crusade logos and are mostly khaki in color. Order now while supplies last! PRICE: \$60.00/U.S., \$62.50/CAN., \$65.00/FOR.

Indiana Jones and the Last Crusade Pins (L48A-L48E)

These attractive full-color, laminated, die-cut, photo-quality pins are sure to catch everyone's eye. Certain to become collectors items, these pins include (L48A) Indy, (L48B) large Indy/Prof. Jones artwork collage, (L48C) small Indy/Prof. Jones artwork collage, (L48D) Indy on horse and (L48E) Plane/The Legend. PRICE EACH: (L48A & L48B) — \$3.00/U.S., \$3.50/CAN., \$4.00/FOR. and (L48C, L48D & L48E) — \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.

Indiana Jones and the Last Crusade Magnets (L48AM-L48EM)

These attractive full-color, laminated, die-cut, photo-quality magnets are exactly the same as the pins but will stick to the fridge! These pins include (L48AM) Indy, (L48BM) large Indy/Prof. Jones artwork collage, (L48CM) small Indy/Prof. Jones artwork collage, (L48DM) Indy on horse and (L48EM) Plane/The Legend. PRICE EACH: (L48AM & L48BM) — \$3.00/U.S., \$3.50/CAN., \$4.00/FOR. and (L48CM, L48DM & L48EM) — \$2.50/U.S., \$3.00/CAN., \$3.50/FOR.

Indiana Jones and the Last Crusade Button Set (L46)

These six 1 1/2 inch buttons are a fine addition to anyone's Indy collection. One Stop Posters captures the excitement of *Indy III* in each of these full-color buttons. These buttons are only available in a set of six. PRICE: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.

Indiana Jones Pen and Pad Set (L66)

Now you can jot those little notes, recipes or ancient secrets on an official Indiana Jones notepad using an official Indiana Jones pen. The black pen features the stylized hat and whip symbol in gold and the tan notepad features the same symbol. PRICE: \$4.95/U.S., \$5.45/CAN., \$5.95/FOR.



Indiana Jones and the Last Crusade Puzzle (L67)

The adventure continues with a unique puzzle that even Indy might have a problem solving. This 500 piece puzzle from Milton Bradley will keep you busy for hours as you re-create the release poster from *Indiana Jones and the Last Crusade*. Great for young and old alike. PRICE: \$8.95/U.S., \$9.95/CAN., \$10.95/FOR.



Indiana Jones Bandana (L65)

Wipe that sweat off your brow or keep the dust out of your hair with this dark green bandana featuring a print in three colors. Distinctly Indy! PRICE: \$4.95/U.S., \$5.45/CAN., \$5.95/FOR.

Indiana Jones and the Last Crusade Posters (L53A-L53C)

Western Graphics brings us these beautiful posters of (L53A) Indy (Harrison Ford), (L53B) Young Indy (River Phoenix) and (L53C) Indy (Harrison Ford) on horse. Each poster measures 21 x 32 inches and has the *Indiana Jones and the Last Crusade* logo. PRICE EACH: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.





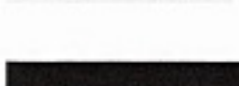
Indiana Jones T-Shirts (L45A-C)

STS Graphics has created an incredible line of T-shirts, each T-shirt having a graphic that is uniquely Indy. The "Indy Cafe" (L45A) has a front and back design with the larger image on the back and the "Overseas" (L45B) and "Passport" (L45C) T-shirts each have a wrap-around design! These 100% cotton T-shirts are AVAILABLE IN ADULT SIZES: S, M, & L, and come in a variety of colors but CAN only be ordered by size and design.

PRICE EACH: (L45A) — \$12.50/U.S., \$13.50/CAN., \$14.50/FOR. and (L45B & L45C) — \$14.50/U.S., \$15.50/CAN., \$16.50/FOR.

NEW! Indiana Jones — The Legend Mug (L38)

The *Indiana Jones* legend continues with this colorful porcelain mug featuring the Plane/The Legend logo, perfect for home or office, coffee or cocoa. Order now!
PRICE: \$4.95/U.S., \$5.95/CAN., \$6.95/FOR.



leather handles, an adjustable leather shoulder strap, and the inside has a water repellent nylon lining with zipper wet pocket. PRICE: \$75.00/U.S., \$76.00/CAN., \$77.00/FOR. each.

(L37A) *Indiana Jones Leather Rucksack*

Indiana Jones Leather Fanny Pack (L43)

Everyone's wearing these to carry those small items and still keep your hands free. This brown leather fanny pack has the Indiana Jones logo embossed on top, two zippered pockets and an adjustable belt. Perfect for those bike trips, hikes or simply a walk through the local mall. PRICE: \$19.95/U.S., \$20.95/CAN., \$21.95/FOR.



NEW! Indiana Jones Leather Rucksack/Pro Bags (L37A-B)

Taking the adventure of a lifetime? Or just heading to school or the gym? Travel in style with these luxurious *Indiana Jones* top grain soft leather rucksacks and pro bags. The rucksack (measuring 17.5"x10"x10") has an easy access back zipper pouch, double adjustable belt strap flap closure plus a handy rope top tie, fully adjustable padded leather shoulder straps and brushed leather lining. The pro bag (measuring 15.5"x12"x6.5") in barrel styling has a zipper top, end zipper pocket, durable

(L37B) *Indiana Jones Pro Bags*



NEW! Young Indiana Jones Adventure Novels (L36A-D)

Random House has issued the first four books in a series of *Young Indiana Jones* adventures for the young reader. Follow the *Young Indiana Jones* as he solves exciting mysteries as only Indy can! Each book contains an index of other books that will promote further reading on the particular subject matter that challenges *Young Indy* in each story. PRICE: \$2.95/U.S., \$3.45/CAN., \$3.95/FOR. each.

(L36A) *Young Indiana Jones and the Plantation Treasure*
(L36B) *Young Indiana Jones and the Tomb of Terror*
(L36C) *Young Indiana Jones and the Circle of Death*
(L36D) *Young Indiana Jones and the Secret City*

Indiana Jones and the Last Crusade Book on Tape (L47)

William Conrad narrates the story and brings all the excitement of the latest *Indiana Jones* movie thriller on this 3 hour recording: breakneck chases... romantic intrigue... rats in the sewers of Venice... and an invigorating dose of Indy's special charm. PRICE: \$14.95/U.S., \$15.95 CAN., \$16.95/FOR.



Indiana Jones Embroidered Cap (L68)

Biking, hiking or just relaxing in the sun — this cap will head you for adventure. This long-collared beige cotton twill cap features The *Indiana Jones* logo with a plane circling the Earth, beautifully embroidered in five colors. This cap is limited in quantity. Order now!
PRICE: \$15.00/U.S., \$16.00/CAN., \$17.00/FOR.

Indiana Jones and the Last Crusade Fedoras, Hats & Caps (L58A-C)

Top off your Indy wardrobe with these stylish hats and fedoras from Vatec Headwear. Several versions of Indy's fedora are available (and each comes with a special "Indiana Jones" pin!), as well as two different baseball caps. Don your favorite hat and let the adventure begin! PRICE EACH as marked.

IMPORTANT INFORMATION: The fur felt fedora (L58C) MUST include a hat size and is ONLY available in sizes 6 1/2-7 1/2. To figure your specific hat size, measure the circumference of your head in inches and divide by 3.125 and round to the nearest 1/8 inch. Sizes for other hats are as follows: S-(6 1/4-6 1/2), M-(7-7 1/4), L-(7 1/4-7 1/2), and XL-(7 1/2-7 3/4).

(L58A) Fedora, brown Blazer Flannel, pinch front with ribbon band & bow — PRICE: \$25.00/U.S., \$26.00/CAN., \$27.00/FOR.
(L58B) Fedora, brown 100% Wool Felt, pinch front with ribbon band & bow — PRICE: \$35.00/U.S., \$36.00/CAN., \$37.00/FOR.
(L58C) Fedora, brown Genuine Fur Felt, pinch front with ribbon band & bow — PRICE: \$70.00/U.S., \$71.00/CAN., \$72.00/FOR.
(L58D) Cap, tan Cotton Twill, embroidered movie logo, ONE SIZE FITS ALL — PRICE: \$15.00/U.S., \$16.00/CAN., \$17.00/FOR.
(L58E) Cap, grey Cotton Twill, Indy woven emblem, ONE SIZE FITS ALL — PRICE: \$8.00/U.S., \$9.00/CAN., \$10.00/FOR.

Indiana Jones and the Last Crusade T-Shirt (L52)

The *Indiana Jones* and the *Last Crusade* logo practically leaps off this white, 100% cotton T-shirt. The full color logo is printed "pocket-size" on the front and full-size on the back. This STS Graphics T-shirt is one of the "hottest" *Indy III* products and is AVAILABLE IN ADULT SIZES: M & L. PRICE: \$12.50/U.S., \$13.50/CAN., \$14.50/FOR.

(L52)



(L59A)



Indiana Jones and the Last Crusade Leather Jacket (L59A)

Complete your *Indiana Jones* wardrobe with one of these authentic *Indiana Jones* leather jackets from Cooper Sportswear! This is the same style leather jacket as seen on *Indy* in all three movies. No true adventurer should be without one!! The jacket is brown leather (barrier cow distressed), 27 1/2 inch length, concealed zipper fly front, adjustable side buckles, inverted back with side pleats. AVAILABLE IN MEN'S SIZES: S, M, L, & XL. (This jacket runs on the large side! If you would normally wear a large, order a medium!) PRICE: \$295.00/U.S., \$300.00/CAN., \$305.00/FOR.

Indiana Jones Viewmaster 3D Gift Set (L57)

See *Indy* like you've never seen him before — in 3 dimensions! Enjoy *Indiana Jones* and his daring adventures with this Viewmaster 3D Gift Set. Each set comes complete with a 3D viewer and 3 reels, one for each of *Indy's* adventures. (a total of 21 3D pictures). Not just for children, adults will enjoy them too! PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Indiana Jones Beach Towels (L49A-L49B)

Wrap yourself with one of these large 30 x 60 inch beach towels as you step out of the shower or out of the pool. These two colorful fiber reactive prints from Renaissance could even be hung on your wall! One towel features *Indy* (L49A) on his horse and the other shows a plane (L49B) taking off for parts unknown. PRICE EACH: \$17.00/U.S., \$18.00/CAN., \$19.00/FOR.

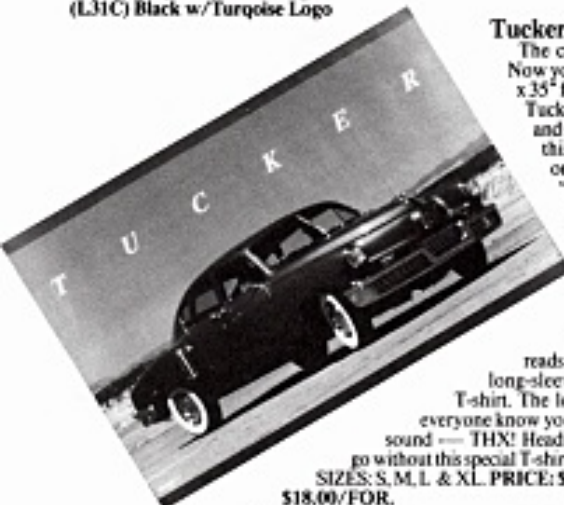


SKYWALKER RANCH

Skywalker Ranch T-Shirts (L31A-C)

Skywalker Ranch, the gorgeous 300 acre facility that houses most of Lucasfilm Ltd.'s many divisions, is rarely visited by people not associated with a Lucasfilm production. Of course, the next best thing to being there is owning one of these official Skywalker Ranch T-shirts. These 100% cotton T-shirts are available in three different colors, (the grey T-shirt is available only in a 50/50 blend), in ADULT SIZES: S, M, L, & XL, and can be ordered exclusively from The Lucasfilm Fan Club! PRICE: \$12.00/U.S., \$13.00/CAN., \$14.00/FOR.

(L31A) White w/Dk. Blue Logo
(L31B) Grey w/Maroon Logo
(L31C) Black w/Turquoise Logo



TuckerCar Poster (L42)

The car is the star of this poster! Now you can own this beautiful 23" x 35" full-color poster of the unique Tucker car. Suitable for framing, and sure to be conversation piece, this poster displays a truly one-of-a-kind automobile — "the car of tomorrow, today!" Order your's now! PRICE: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.

THX T-Shirts (L30)

The Audience Is Listening... reads the back of this 100% cotton, long-sleeve, black, Hanes Beefy-T T-shirt. The logo across the front will let everyone know your preferred brand of theater sound — THX! Heading to the next show? Don't go without this special T-shirt. AVAILABLE IN ADULT SIZES: S, M, L & XL. PRICE: \$16.00/U.S., \$17.00/CAN., \$18.00/FOR.



NEW!



Back To The Future III Release Poster (LP11)

Measuring 27x41 inches, this poster was created for the third and final installment of the Back To The Future series by artist Drew Struzan. This colorful poster features Marty, Doc and Clara and the tag-line, "They've saved the best trip for last... But this time they may have gone too far." PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Back To The Future Remote Control DeLorian (L35)

This 1/8th scale JRL Back To The Future II radio control car has realistic details and a powerful Mabuchi RS-260 motor. This sharp little replica even comes with a recharging jack for Ni-Cad batteries built right into the Mr. Fusion on the trunk of the time-machine! An LED charging indicator lights when plugged in. The remote control allows turns to the left and right and forward and reverse. Three BTTF II stickers are also included. PRICE: \$49.95/U.S., \$50.95/CAN., \$51.95/FOR.

The Lucasfilm Fan Club Logo Shirt! (L02)

You can proudly display that you are a member of The Lucasfilm Fan Club with our new official club logo shirt! This beautiful 50/50 blend shirt featuring the Lucasfilm Logo in 4-colors is available on a white T-shirt only. Order yours today! AVAILABLE IN ADULT SIZES: S, M, L, XL. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.

Who Framed Roger Rabbit Buttons (L62)

This set of six 1 1/4 inch buttons features a variety of characters and slogans from Who Framed Roger Rabbit including Roger ("A Rabbit's gotta do what a Rabbit's gotta do!"), Jessica ("I'm not bad, I'm just drawn that way."), and Baby Herman ("The whole thing stinks like yesterday's diapers!") and more! PRICE: \$5.00/U.S., \$6.00/CAN., \$6.00/FOR.

Who Framed Roger Rabbit Pins (L64A-L64F)

Roger Rabbit, Jessica, Baby Herman, and the rest of the "Toon" gang can be yours by wearing these lovely enamel pins available from The Lucasfilm Fan Club. These pins measure approx. 1" x 1" and come in a six styles and a variety of colors. Collect the entire set! PRICE EACH: \$3.00/U.S., \$3.50/CAN., \$4.00/FOR.

(L64A) Roger Rabbit
(L64B) Jessica

(L64C) Benny the Cab
(L64D) Baby Herman

(L64E) Weasel
(L64F) Judge Doom

WILLOW

Madmartigan Poster (L05)

The adventurous rogue, Madmartigan, is brought to full life in this 23" x 35" poster from One Stop Posters. This beautiful poster comes rolled in a sturdy tube to protect it from damage. PRICE: \$5.00/U.S., \$6.00/CAN., \$7.00/FOR.

Madmartigan Mural Poster (L06)

Portal Publications presents this 26" x 74" horizontal poster displaying scenes from Willow featuring the heroic Madmartigan, in glorious full-color. The poster is rolled in a sturdy tube to protect it from damage. PRICE: \$10.00/U.S., \$11.00/CAN., \$12.00/FOR.



The Willow Game (L08)

Fearsome monsters, fabulous treasures, transformation spells, objects and places of power are all part of your quest to deliver the baby to fabled Tir Asleen in the exciting adventure board game from TOR Books, The Willow Game. 2 to 6 players reenact the roles of Willow, Madmartigan, Fin Raziel, Franjean & Rool, Sorsha, or General Kael on a full-color game board, with dice, 144 full-color cards, 8-page rule book and more! Start your own adventure today by ordering now! PRICE: \$29.95/U.S., \$30.95/CAN., \$31.95/FOR.

Willow Graphic Novel (L09)

Marvel Comics colorful graphic novel of the film Willow is 62 pages full of exciting art that will enable you to relive the adventure. This graphic novel features several scenes that were cut from the actual film! PRICE: \$6.95/U.S., \$7.95/CAN., \$8.95/FOR.

Willow Novelization (L10)

Ballantine Books' novelization of the film Willow by noted fantasy author Wayland Drew! This version of the novel includes an 8 page insert full of exciting color photos from the picture. A must read for any Willow fan! PRICE: \$4.95/U.S., \$5.95/CAN., \$6.95/FOR.

Willow Movie Magazine (L11)

Go behind-the-scenes on the making of Willow with interviews, articles and exciting full-color photos in the Starlog Willow Movie Magazine. A must for collectors! PRICE: \$3.95/U.S., \$4.95/CAN., \$5.95/FOR.

Willow Poster Magazine (L12)

10 exciting, full-color posters can be yours when you order the Starlog Willow Poster Magazine. The posters feature a variety of characters and action scenes from the film. PRICE: \$3.75/U.S., \$4.75/CAN., \$5.75/FOR.



Join The Lucasfilm Fan Club Today!! (LFC1)

Will the FORCE return in the 90's? Is a new Star Wars trilogy in the works? By joining The Lucasfilm Fan Club you will be kept updated on any new Star Wars films as well as the further adventures of Indiana Jones, the Lucasfilm/Disney theme-park spectaculars and the premiere divisions of Lucasfilm: Industrial Light & Magic (ILM), Lucasfilm Games, THX Sound and more! Plus, you can purchase genuine collectors items such as theater one-sheets, toys, clothing, as well as products made exclusively for members only! May The Force Be With You!

YOUR MEMBERSHIP INCLUDES:

A Fantastic 10th Anniversary Empire Strikes Back Membership Kit Including:

- Exclusive ESB one-sheet (originally created for ESB, but never produced!)
- Embroidered fan club patch
- Two ESB 8x10 color photos
- "STAR WARS LIVES" bumper sticker
- Welcome letter from George Lucas
- Full-color membership card

PLUS:

- One-year subscription to the quarterly full-color Lucasfilm Fan Club Magazine
- Cast and crew fan mail forwarding
- Classified section (for sale, wanted, pen pals sections)
- Science fiction convention listing
- And more!

(LFC1) One Year Membership — \$9.95/U.S., \$12.00/CAN., \$21.95/FOR.

Lucasfilm Fan Club Magazine Back Issues (LB101-LB110)

Issues #1 thru #10 of The Lucasfilm Fan Club Magazine are still available. Each issue has exclusive interviews, news, articles and photos on Indiana Jones, Star Wars, Willow as well as other Lucasfilm projects. PRICE EACH: \$3.50/U.S., \$4.00/CAN., \$5.00/FOR.

(LB101) #1 Anthony Daniels, 10th Anniversary Star Wars Coverage

(LB102) #2 Behind-the-Scenes on Willow, Making of Tucker

(LB103) #3 Val Kilmer, Mark Hamill — 10 Years Later

(LB104) #4 Warwick Davis, Ron Howard, Indy III Update

(LB105) #5 Warwick Davis, Joanne Whalley, Roger

Rabbit's SFX

(LB106) #6 George Lucas, Kevin Pollak, Indy III Update

(LB107) #7 Harrison Ford, Indy III Special Effects

(LB108) #8 Steven Spielberg, History of the Grail

(LB109) #9 Sean Connery, Lucasfilm Archives

(LB110) #10 Villains of Indy III, Star Tours

(LB111) #11 10th Anniversary Empire Issue, Irvin Kershner

(LB112) #12 Maniac Mansion Issue, Indiana Jones Derholm Elliott

Uncle Harry, the fly, on the show.

How closely does the show resemble the game?

Well, the most important thing to consider here is that the game was the original inspiration for the series. Without the game, we wouldn't have the show and for that we pay great homage and appreciation to the game. However, when you get into the individual elements of the game compared to the show, what you see is that there are a lot of elements that really work for the game which don't necessarily work so well for the TV show. In reality, obviously, the name is the same. Both the game and the show are about a family known as the Edisons and both have as the father a man who is a scientist and inventor. But beyond that, the similarities sort of end. There are certain things you might pick up on and see as consistent but in many respects the series is its own unique property which has borrowed from elements of the game that work best for it.

How would you describe the show and what kinds of themes will you be exploring on it?

I think if you were to describe the show in a couple of words the best thing you could say is that it is different. The situations are very often weird and bizarre. The humor is kind of out there. The one thing we have tried to make very consistent from episode to episode is that the family always relates to each other as a family. There is a love and warmth in this family. This is a family that enjoys spending time with each other and who work through their problems. The themes we are dealing with have a lot to do with contemporary American family life. As we see it, the same kind of problems you might experience in your own home but perhaps in a slightly heightened or bizarre way. The shows change so much from episode to episode. There are certain stylistic shadings

"The themes we are dealing with have a lot to do with contemporary American family life," comments Jossen. "The same kind of problems you might experience in your own home but in a slightly heightened or bizarre way."



which make each show different.

Do you believe that we'll see Lucasfilm becoming more and more involved with producing television series now that Maniac Mansion is off the ground?

I would be happy to see that happen. It's an important market and I'm pleased to see that Lucasfilm is moving into it and yet, moving into it in a comfortable, subtle manner, rather than going to the networks with bigger budgets and bigger pressures. We've been given an opportunity to really guide the destiny of our own show and we have a tremendous amount of creative influence in it. Everybody that's working on *Maniac Mansion* believes that we're doing something special. It's not just another job, and it's not just another TV show. It is something we believe is special and because of this tremendous range of creative freedom that George has given us, everybody has the chance to express themselves.

What do you find most difficult about your job?

Maintaining the intensity and enthusiasm to come up with great shows week after week. We're doing 22 shows and you have to constantly push and revitalize yourself. For me personally, it's difficult because I live in Northern California and the production takes place in Toronto. I've done an awful lot of traveling and I spend a lot of time on the phone. But, overall, everyone gets along really well and the production has gone along well. There has not been overwhelming adversity on the show to date, which is great.

Barry, in conclusion, what have you found most interesting about working on Maniac Mansion?

I love it all. It's fun and no two days are



"If you were to describe the show in a couple of words," says Jossen, "the best thing you could say is that it is different."

the same. You get to have a lot of creative input and it's very exciting and challenging. Obviously, it's very important to me that George Lucas is pleased with the work we're doing and it is important that everybody is proud of what we're doing. We're all working very hard to produce a quality show worthy of Lucasfilm's name!

IMPORTANT FAN CLUB INFORMATION

MEMBER # — Your MEMBER # can be found above your name on your mailing label. Please include your MEMBER # when changing your address, renewing and corresponding with the club.

RENEW W/# — Your RENEW W/#, above your name on your mailing label, is the LAST ISSUE you will receive under your current membership. Unless you renew this will be your LAST ISSUE.

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DENHOLM ELLIOTT

The Last Crusade of Marcus Brody

By Dan Madsen

Bumbling yet lovable would certainly be a way to describe Indy's friend, the eccentric professor Marcus Brody. A reluctant adventurer who is always saying the wrong thing at the right time, Brody accompanies Indy on some of his adventures and gets into all sorts of uncomfortable situations. Such is the case in the last Indy big-screen adventure, *Indiana Jones and the Last Crusade*, as Marcus puts himself between Indy and the villainous Nazis in the search for the Holy Grail.

Fans of the *Indiana Jones* saga were first introduced to Marcus Brody in *Raiders of the Lost Ark*. He didn't make an appearance in the second chapter but returned triumphantly in the third and final installment. Of course, no one was more pleased to see his return than actor Denholm Elliott — the alter ego of Marcus Brody.

Born in England, Denholm's father and grandfather were barristers. After attending Malvern College and the Royal Academy of Dramatic Arts, he served in the Air Force. His plane shot down over Germany in 1942, Denholm was a prisoner of war for three years. He began acting in the camp with Shakespeare's plays to alleviate boredom. After the war, he joined Amersham Repertory and less than a month later he made his West End stage acting debut in *The Guinea Pig*.

Since then, Denholm has appeared in numerous stage productions as well as such films as *Maurice*, *A Private Function*, *The Razor's Edge*, *Trading Places*,

Brimstone and Treacle, *The Missionary*, *The Boys From Brazil*, *A Bridge Too Far*, *Robin and Marian*, *Voyage of the Damned*, *The Apprenticeship of Duddy Kravitz* and *Alfie*. His television credits include *Hotel Du Lac*, *James Clavell's Noble House*, *Camille*, *Vanity Fair*, *A Tale of Two Cities*, *Wuthering Heights* and *The Lark*.

Denholm lives with his wife and children in their house on the island of Ibiza. The Lucasfilm Fan Club recently spoke with Denholm to discuss his adventures with archaeologist Indiana Jones.

Denholm, you were in the first *Indy* film, *Raiders of the Lost Ark*. How did it feel to come back and recreate the character of Marcus Brody years later in *Indiana Jones and the Last Crusade*?

Well, first of all, I personally really admire Steven Spielberg. He is one of the few people who really understands what these films are all about, which is: once upon a time. These are adventure stories in the grandest sense. Storytelling existed millions of years ago with the cavemen and over the years people have lost that ability for storytelling. I love being in films with excitement and adventure and that tell a good story. I quite enjoyed doing the first *Raiders*. I didn't have much to do in it. But, in *The Last Crusade*, Marcus was built up and made to be a figure of fun. Basically, he had two left feet! (Laughter) He was totally out of place once he left his library. I did get quite a few laughs

in the picture. I love comedy — life is too boring and sad without it. But Marcus is really the comedy relief of the film. He's such an old fool. In the midst of terrifying things, he does something so incredibly stupid. He's sort of the absent-minded professor.

Marcus isn't as boring in the third film as he was in the first. He cared about Indy but he was much more serious



in the first film. There were moments of seriousness in *The Last Crusade* when he was in his own territory but once he got out of it, he was like a duck out of water! And that was great fun to play!

What is your impression of director Steven Spielberg?

I love working with Steven. He likes actors. Some directors don't and that's sort of like a carpenter who doesn't like wood! But Steven is very good with actors. He's generous and I love being in a picture which is fun and has a good story and to know that a lot of people are going to enjoy it and to know it's going to be a blockbuster.

Steven is totally involved in making movies. He's like a kid with a new train — it's his whole world and he loves it and enjoys every second of it. He's also very pragmatic and pushes ahead because these movies cost an awful lot of money to make. He doesn't want to waste any time. He knows exactly the shots he wants and gets them very quickly.

How did you find the working experience on *Indy III*?

It was pretty much the same as *Indy I* but there were some differences. I hadn't worked with Steven for some years since *Raiders* and he told me that he felt he was getting better at doing this sort of movie because he had found out many things from the mistakes he had made. Although, he seemed to have everything in control when I worked with him on *Raiders*.

How would you describe Harrison Ford?

*"There were moments of seriousness in *The Last Crusade* when Marcus was in his own territory," states Denholm, "but once he got out of it, he was like a duck out of water!"*



He's a very nice guy. He's a very good actor who knows his job. He doesn't waste time and he does his part quickly and easily. He's played the character of Indy several times so he knows it backwards now. He doesn't have to do research for the role because he's really sort of playing himself.

Was *Indy III* difficult to make?

It was fairly intense based on the speed it was done. Because of the budget considerations you weren't really able to wallow in motivation. A lot of the scenes you sort of make up as you go along. If an idea occurred to me right before a shot, I would throw it in to Steven and he would either take it or leave it.

Denholm, have you always had the desire to be an actor?

I always used to act when I was very young but then at school they never actually used me at all. I went to the Royal Academy of Dramatic Arts in London and they kicked me out after my first day and said I had no talent. So I joined the Air Force and was shot down in 1942. While I was a prisoner of war, I joined the prison camp theatre and started acting. I found that there was a much more relaxed atmosphere among amateurs and that I was able to sort of find my feet as an actor. I was then very lucky, after the war, to work with Olivier and Huston and David Lean and those sort of people. I became suddenly sort of successful quite early. I wasn't brilliantly successful but the critics were always very, very nice to me and I began to realize that perhaps I really was an actor. Although, I don't mix in theatrical circles and I don't talk about acting and I very rarely go to the theatre or watch television or movies. My interests are completely different: I love gardening, and daydreaming, and swimming and that sort of thing. But I do enjoy watching other actors. I'm a great fan of Jack Nicholson — he's such a great actor. He seems to have a subtext going on all the time. But I'm not in the theatre and I don't talk theatre. I have no idea of what's playing at the big theatres right now.

Is the acting profession difficult?

There are some people who tend to live in a fantasy world either because they pre-

fer what they enjoyed in their childhood or because the world is a pretty ugly place sometimes and they're blessed with a fairly highly developed imagination. I simply use what I've got. If I was a laborer and had strong arms that's what I would use, but I have a very lively imagination and so I use that. I've been fortunate enough to make my living out of it over the years.

What has been your most enjoyable role over the years?

I think *Room with a View* is one of my favorites. I really enjoyed that character. I played this mad, sort of Walt Whitman-type character and he was really eccentric. I love playing people who don't see a tree as a tree but as some astonishing eruption out of the earth — people who have a totally different view of life.

How do you relax?

I practice meditation a lot. I took it up quite recently. I've read quite a few books on it but it seems to be fairly simple. I do breathing meditation and visualization. You really do stop thinking and try to get to your center. I find it is an enormously relaxing process. I think a lot of people should try it these days. The world we live in is so involved with rush, rush, rush and get there and beat the next guy, we really lose this calm center where your destiny can sort of lead you if you listen to the tiny voice inside you.

Denholm, in conclusion, what will be your lasting memory of the *Indiana Jones* films?

Well, of course, the sets have been quite extraordinary. I've never seen sets quite like it — those vast caverns that were built on the soundstages at Elstree Studios were the size of St. Paul's Cathedral! But the whole thing has been a very jolly and pleasant experience. I have thoroughly enjoyed it! ■

Dr. Henry Jones (Sean Connery) and Marcus Brody are captured by the Nazis in their quest for the Holy Grail.



CONVENTION LISTING

NOVEMBER 1990-FEBRUARY 1991

Meet the staff of The Lucasfilm Fan Club at this event.

Nov. 23-25 — Chicago, IL. Chicago Hyatt Regency O'Hare. VISIONS '90 with guests Jon Pertwee, Sylvester McCoy, John Delancie, Sophie Aldred, Fraser Hines, Michael Keating, Sally Kravette, Jason Connery, Mark Ryan, Robert Allan of the Lucasfilm Fan Club and more! For more info write or call: Her Majesty's Entertainment, P.O. Box 34484, Chicago, IL 60634-0484; 708-405-WHOI.

Nov. 23-25 — New York, NY. Penta Hotel. Creation Convention with guests DeForest Kelley, Scott Bakula and Richard Arnold. For more info call Creation at: 516-SHOWMAN.

Dec. 1-2 — Las Vegas, NV. Hacienda Hotel. Creation Convention with guest Marina Sirtis. For more info call Creation at: 516-SHOWMAN.

Dec. 7-9 — Canberra, AUSTRALIA. CIRCULATION V with guests and location to be announced. For more info write: Canberra SF Society, P.O. Box 47, Civic Square, Canberra ACT 2608, AUSTRALIA.

Dec. 7-9 — Brno, CZECHOSLOVAKIA. DRAGON '90 with guests and location to be announced. For more info write: Jindra Smekal, VUV Václavská 6, 65841 Brno, CZECHOSLOVAKIA.

Jan. 5-6 — New York, NY. Penta Hotel. Creation's Fantasy Weekend of Horrors with guests Clive Barker, Robert Englund, Doug Bradley and Angus Scrimm. For more info call Creation at: 516-SHOWMAN.

Jan. 5-6 — Portland, OR. Holiday Inn Airport. Creation Convention with guest Patrick Stewart. For more info call creation at: 516-SHOWMAN.

Jan. 12-13 — Boston, MA. Sheraton Prudential Center. Creation Convention with guests Jonathan Frid and Billy Mumy. For more info call Creation at: 516-SHOWMAN.

Jan. 12-13 — Austin, TX. Stouffer Hotel. Creation Convention with guest Jimmy Doohan. For more info call Creation at: 516-SHOWMAN.

Jan. 12-13 — Anaheim, CA. Buena Park Hotel. Starlog Festival with guests Patrick Stewart, Denise Crosby, Kevin Peter Hall, Billy Mumy and Irene Irvine. For more info call Creation at: 516-SHOWMAN.

Jan. 18-20 — Braintree, MA. STAR TREK: THE RETROSPECTIVE with guests and location to be announced. For more info write: STAR TREK: The Retrospective, P.O. Box 95, Boston, MA 02101.

Jan. 18-20 — Chicago, IL. Hyatt Regency Oak Brook. UFP Convention's 25th Anniversary to STAR TREK with guests Gates McFadden, J.M. Dillard and David McDonnell. For more info write: UFP Conventions, Inc., P.O. Box 5295, Woodridge, IL 60517-0295.

Jan. 25-27 — Costa Mesa, CA. ANICON '90 with guests and location to be announced. For more info write or call: Brian Henderson, 809 E. 19th St., Santa Ana, CA 92706; 714-543-5524.

Jan. 26-27 — New Orleans, LA. The Landmark Hotel. DREAMWORKS Salutes STAR TREK with guest Colm Meaney. For more info write or call: DREAMWORKS, Box N, Crugers, NY 10521; 914-739-3191.

Feb. 2-3 — Tucson, AZ. Tucson Convention Center. Creation Convention with guest Michael Dorn. For more info call Creation at: 516-SHOWMAN.

Feb. 9-10 — Washington, DC. Hyatt Regency Crystal City. Creation Convention with guest Jimmy Doohan. For more info call creation at: 516-SHOWMAN.

Feb. 15-16 — Columbia, MD. COSTUME CON '91 with guests and location to be announced. For more info write: Kathryn Condon, P.O. Box 194, Mt. Airy, MD, 21771.

Feb. 16 — Slany, CZECHOSLOVAKIA. UFOUNI VE SLANEM with guests and location to be announced. For more info write: Ladislav Peska, Nadolichach 503, Slany 274 01, CZECHOSLOVAKIA.

Feb. 16 — Boston, MA. Hynes Center. Creation Salutes STAR TREK with guest William Shatner. For more info call Creation at: 516-SHOWMAN.

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Feb. 16-17 — New York, NY. Penta Hotel. Creation's 25th Anniversary STAR TREK Salute with guests William Shatner and Patrick Stewart. For more info call Creation at: 516-SHOWMAN.

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Feb. 22-24 — Surrey, ENGLAND. RECONNAISSANCE '91 with guests and location to be announced. For more info write: RECONNAISSANCE '91, 5 St. Andrews Rd., Carshalton, Surrey SM5 2DY, ENGLAND.

Feb. 23-24 — Philadelphia, PA. Hensley Hotel. Creation's 25th Anniversary STAR TREK Salute with guests to be announced. For more info call Creation at: 516-SHOWMAN.

Feb. 1991 — Virginia Beach, VA. BEACHTREK '91 with guests and location to be announced. For more info write or call: Joy R. Dean, P.O. Box 62854, Virginia Beach, VA 23462; 804-483-5216.



By John S. Davis

What do the *Star Wars* trilogy, *Raiders of the Lost Ark*, *E.T.* — *The Extra-Terrestrial*, *Polltergeist*, *Cocoon*, *Star Trek II, III, and IV* and all three *Back to the Future* films have in common? Several things: special effects, ILM, and Ken Ralston.

The 8 millimeter, 45 minute film *The Bounds of Imagination* was Ralston's ticket into Cascade Pictures and filmmaking. While at Cascade Pictures, Ralston became interested in special effects work and eventually found his way into *Star Wars* as a camera assistant. That was the beginning of his career in special effects.

There was a time when the special effects we see today would have been considered impossible. But Ralston and the other magicians at ILM love to achieve the impossible. And with breakthrough effects films like *Back to the Future Parts II and III*, seeing is believing.

Ken, what concerns did you have before starting work on *BTF Parts II and III*?

What concerns? Gosh! We could go on for hours. Basically, the concerns were that we had some specialized pieces of equipment that we had to have designed and built in time and on budget to do a show that was all prototype — which was mainly for the splits that we used in two and a little bit in part three. We actually started shooting the show without having it tested as I wanted to do it. Just the size of the show was overwhelming. At first when I was there and we were talking about it, it was up to three or four hundred shots and I thought Bob Zemeckis was joking. It wasn't quite that bad, it was like two hundred and twenty shots, something like that for part two. But it was a large show and a very complicated show over all. I also had to be in L.A. an awful lot to shoot location work. In fact, I was there for five months, so all those complications were a worry.

Were the set-ups for part two much more demanding than past pictures, in terms of making sure the shots were set up correctly?

Yeah. Bob traditionally pushes things as far as they can go technically and then he always wants them a little further. It's really up to us to see if we can do what he wants. Sometimes we push ourselves a little further and I'll okay things that haven't really been

done before, but should be able to be done, at least in my mind. A lot of them were very complicated. The split scenes were very complicated with how he wanted to shoot them: shooting them like a real live action shot. It's just very difficult and it's so involved. The actors have to be rehearsed beyond what they're normally used to. They have to work under conditions that are very strange for them and being locked into what this camera is doing. The camera is essentially a live action motion control system that memorizes the moves that you put in them and keeps repeating them over and over so the splits can move around. Trying to keep every technical problem in line while it's

happen right on the set and everything had to work or it would never work later and that just took a lot of additional time and prep work. What makes it different is that the system is, at least for film makers, a silent motion control system which means you can shoot sync-sound. Every other system is very noisy, and it's also portable, which the other systems really aren't. Essentially, depending on the complexity of what the shot design was, it was relatively simple to set up. But Bob would always design a shot that made it incredibly complicated just in where characters had to move, how they were interacting with each other, which is also very important. You



"We actually didn't do that much on the hoverboards," says Ken Ralston. "It was mainly a physical effect of hanging people off of wires. Some of the shots we had to get rid of the wires and there's a few blue screen shots."

going on, while things change, while Bob changes his mind, it was a lot of just having to think fast on your feet all the time. Even if it's four or five in the morning, after working all night, you're brain dead and you're still trying to think clearly.

How are *BTF Parts II and III* more complex, in terms of the splits, than a film like *Roger Rabbit*, which comes closest?

Actually, it isn't the least bit close. It's funny how people keep bringing that up. *Roger* was generally a totally different set of problems to solve. And being a cartoon, it did make things simpler. You could sit down and change what the cartoon characters were doing any time you wanted, one frame at a time — a very controlled situation after the plates were shot. With this it had to

have to keep that sense of a lot of interaction happening just to make the audience believe what's going on.

The guys in optical said the pizza scene in part II took from the beginning of the effects work right up to the end of the effects schedule.

It really did, and then it got cut down because it slowed the movie up. That's painful. I mean, guys spent months just on that one shot and their work got cut out. Whatever makes the film better, right? (Laughter)

Can you describe how you did the Cafe 80's shot when Marty takes the hat off himself?

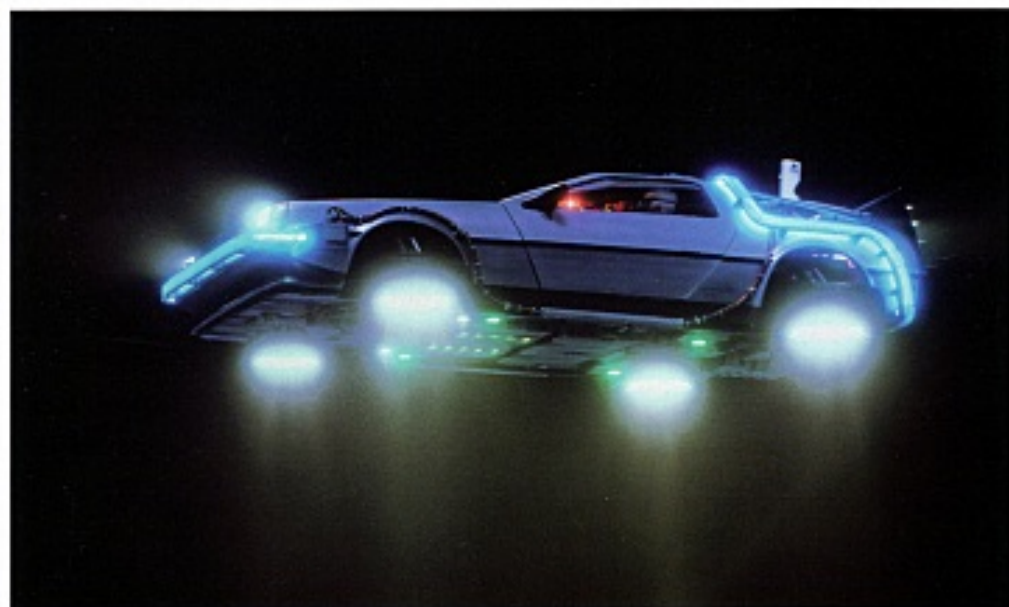
That was actually the last shot we did on that movie using that system, so we were pretty

well-rehearsed with it. There's some interesting tricks going on there that really cheat your eye into thinking you're seeing something more complex than you really are, even though what you're seeing is definitely complicated. Once the shot is blocked out and we have the basic idea of what Bob wants to shoot, then we figure out technically what we can really do. What we wound up doing on that is Michael falls into the shot. Then a stunt guy leans in and grabs him, lifts him up, and to make the scene work we had the stunt guy lean out to left of frame completely. So what you're seeing is Michael as Marty Jr. and the hands of the stunt guy holding him, and then when he leans back in, that's when the split is introduced, and Michael leans in on the other side of the screen and the hands that are always on Michael as Marty Jr. are always the stunt guy's hands. The blend there is eliminated because his elbows are essentially out of the

work, like when Marty is inside and he's shooting on the arcade game and the other Marty shows up outside and walks behind him and comes into the cafe from behind Marty. He sees Marty Jr. and he ducks out of the scene. A lot of crossing over things, a lot of articulate work to put characters in front of the other character, which are hand drawn mattes that had to be done frame-by-frame. Anytime the interaction got very close with both characters it became hard because eye lines had to be relatively close, and how they reacted to each other was important and that was judged by watching video playback on the set after each take and doing a quicky split on the set.

I've heard that splits with video are much simpler to do.

Oh, very simple. We weren't trying to do any blending, it was essentially just to show us both sides of the split or all three sides



The miniature model of Doc Brown's DeLorean used by ILM.

bottom of frame, you never see where it really connects. The pantomime was very important there to make you believe that's what was going on. Then when he grabs the hat, Michael pantomimes as Marty the move with his upper arm, and then the stunt guy grabs the hat off of the other Marty's head, and just for an instant when he takes it off of his head, he flicks it out of frame and that's where we brought up the hat on the other side of the split. But what most people think they see is he takes it off and straight over to his head, but that's not what's happening.

Which scene in Part II was most difficult that used splits?

There were several. Definitely the pizza shot was very difficult. Some of the shots in the Cafe 80's were pretty complicated to make

roughly. Unfortunately, in the third one, we got much more complicated with some of these splits that video just isn't good enough to see some of the problems. We had to fix them later.

How did you achieve the effects of the hoverboards?

We actually didn't do that much on the hoverboards, it was mainly a physical effect of hanging people off of wires. Some of the shots we had to get rid of some of the wires and there's a few blue screen shots in there of the hoverboards landing that were motion controlled. That's about it. Mainly it was a large crane with a simple system hanging off a single cable. For the gang members there was three different sets of cables for them

(Continued on Page 12)

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(Continued from Page 11)

and then another set for Biff. And a lot of quick cuts.

I imagine for the scene of the hoverboard in the tunnel you used some kind of a pole to support the hoverboard from the side?

There was one shot that had a pole coming off the front of the hoverboard and that had to be removed with computer graphics. Some of the other stuff is blue screened and some of it you just can't see the wires.

Are there any particular effects that stand out in your mind as being some of your greatest difficulties on these films?

I think the splits definitely rank right up there. Also, using the splits for the two shots where the cars change from miniature cars to the full-sized cars when the actors get in and out of them. That was very time-consuming and the motion control work was especially complex and the lighting had to be very precise to make all those things match. Everything down the line when you push the limits like that, you push the limits in every department to the max.

Which of the three *Back to the Future* films did you find most difficult?

The second one. There's a lot of shots in that show, not just splits. But, again, the time frame, how late information was coming to us from L.A. sometimes, the amount of miniatures to build, the amount of elements to shoot — it was monstrous. Part III was smaller but it was equally hard in a lot of areas because certain shots were more difficult to pull off.

How much impact do you think *BTTF* Parts II and III will have on future films in terms of shooting sequels back to back?

I hope no one ever does it again. It won't affect anything if people know what it was like. Then they'll say, "Gosh, I'm not doing that." It was terribly complicated and I don't think it was a good idea and I don't think anyone who did it thinks it's a good idea.

Is that because of the work load or the fact...?

The fact that while part two's going on your doing part three.

Financially, *Back to the Future* should do fine, but if it wasn't a proven property like *Star Trek* or *Star Wars* it would be insane to do something like that.

I know, there were a lot of strange political reasons why that even came about, but I hope no one does it again. One of the main problems is at the end of the second one Bob

and a lot of key people weren't really available to wrap up the project. Bob was directing during the day, getting on a jet at night and flying to L.A. to work on post-production, getting two or three hours sleep, then flying back in the morning and directing all day and continuing that for weeks and weeks. Whoever wants to do that again or wants to direct a project like that should call Bob. They won't do it.

Do you think the level of effects, especially with the splits, will affect future effects in films?

I think every time we do a picture here it kind of affects that. That's our job, to try and raise the expertise all the time in any particular type of effect that we're doing. Sometimes you can put anything in there and it looks great. But not a show for Bob Zemeckis. Everything has got to be pushed to the limit, so in that respect, I'm sure it will. And the way people view scenes. I think the miniature train wreck in part three is going to raise the level of what miniatures are going to have to be. Thank God we were able to pull it off. When you get a director like Bob, they're there to do the same thing. And they're there to do it on a lot of levels because as directors they're interested in the technical side of it and the creative side of it and they want to push both. They want to see what can be achieved and expanded upon before they do their next project and with all these technical wonders out now, what can he do? He's just exploring that. Very few directors can get away with it but it's nice to work with someone who can because it gives us an opportunity to try and open up and create new areas here that directors can use. New tools!

Currently in the works at ILM: *Backdraft*, *Rocketeer*, starring Timothy Dalton and Bill Campbell, *Hudson Hawk*, *Doors*, *Switch*, and *Mickey's Audition*, starring Mel Brooks and Angela Lansbury. ■

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CLIVE REVILL

The Real Emperor

By Desire' Gonzales

What more can be said about *The Empire Strikes Back* that has not already been said? Well, if you can forgive a misquote, "I can imagine quite a bit." One such "bit" is that, in the *Star Wars* Trilogy, there were actually two different emperors. We are all familiar with the sinister antagonist portrayed by Ian McDermott in *Return of the Jedi*, but who was that pesky Emperor we first met in *The Empire Strikes Back*? The answer lies in not one but with two men. The on-screen Emperor and the menacing "voice" portrayed by none-other than that well-respected actor, Clive Revill.

Revill has guest-starred in many television productions, from *Remington Steele* to *Murder She Wrote*. He has been in many, many feature films and even sang in *Rumpelstiltskin*, where he co-starred with Amy Irving and Billy Barty. How he got the "role" of the Emperor in *Empire* is a short and sweet story.

"Irvin Kershner is an old friend of mine," says Revill. "We go back to the sixties when I did a picture over at Warner Brothers called *A Fine Madness*. He asked me to come down to a recording studio. He said, 'I've got a couple of things that I'd like you to have a look at.' (The one that I was interested in was this marvelous character called Jabba the Hutt). Then he said, 'look, there's a Voice of the Emperor....it doesn't have a lot in it....' I said, 'well, let me have a think about it.' (Revill is referring to how he should approach the character). 'I don't want you to THINK about it,' Kershner said. 'Just DO it. We'll do the rest. What I need is a 'cultured' voice....I thought of you. When we've finished, we'll muck around with it and what will come out will be what we want.'"

"So, in fact, that was how I went in and read the stuff. 'I don't want you to do anything, just read it,'" relates Revill. He continues, sharing his admiration for Kershner, "he's a man who has a very bright mind. He's great fun to work with, unfortunately, the only thing I've done with him, as I say, was *A Fine Madness*."

Revill has been acting most of his life but still has not the faintest idea of how that happened. Revill, born in New Zealand, says, "I was going to be an accountant. I had already made up my mind. A few years after

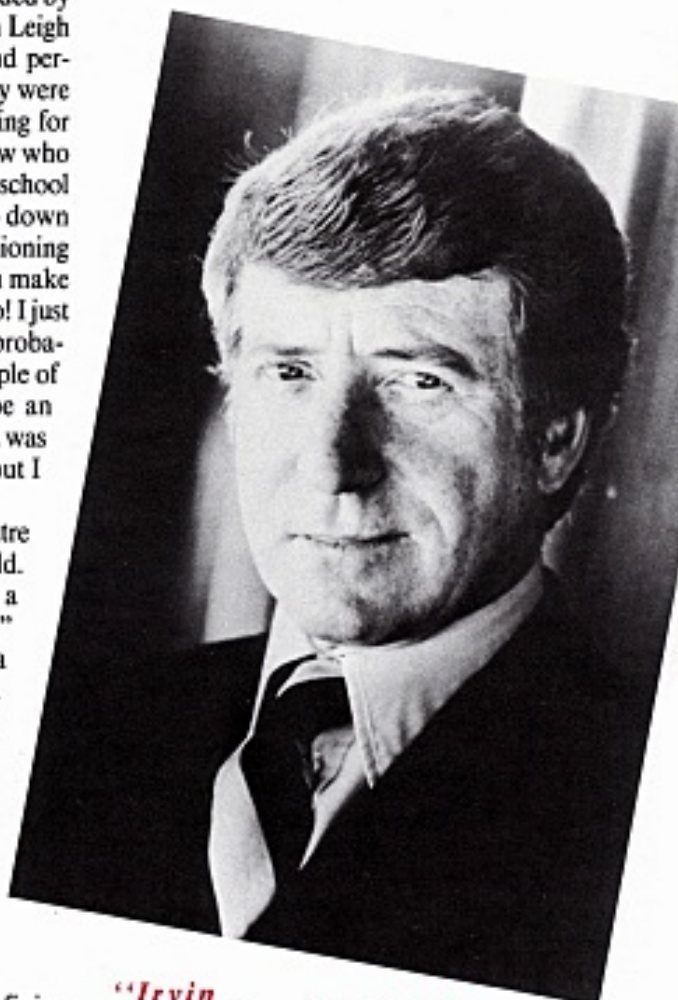
the war, the Old Vic Company — headed by dear Sir Laurence Olivier and Vivien Leigh — was touring around the world and performing. During the period when they were in New Zealand, they were auditioning for the Old Vic Theatre School. The fellow who was in charge of the drama club at the school where I was, said, 'why don't you go down and give it a go?' The gentleman auditioning asked, 'if you were chosen, could you make the trip?' And I said, 'good heavens, no! I just came down to give it a go.' The bug probably started then. It wasn't until a couple of years later, when I was trying to be an accountant, that I auditioned again and was accepted. By that time, I had found out I could gain a scholarship."

Being accepted to The Old Vic Theatre meant a trip literally around the world. "I knew absolutely no one except a dear, dear friend of my mother's," recounts Revill. "This woman was a pen pal of my mother and she met me. She was very sweet to me. London was still on a war footing in 1950. Digging up bombs, rationing, but I adored it. I saw snow for the first time! But, how I (became an actor), I haven't the faintest idea. I took a right turn in life. I often wonder if I should have stayed an accountant."

Revill remained in England refining his craft but, "I was always fascinated with America because, during the second World War, a lot of Americans who started the Pacific campaign, staged and did their training in New Zealand. I was sort of brought up with them. I do believe a lot of them — poor souls — actually went to Guadalcanal. As kids, we would be given chewing gum and magazines. One was always fascinated by the sort of things that were very much American and taken for granted over here (in America)."

In the mid-seventies, Revill made the move from England to Southern California. "Where I am is sort of in the country even though I'm in Sherman Oaks," says Revill. "John Dykstra lives near me, one of the kings of special effects. Kevin McCarthy lives down the road. I always check if his car's in the garage. If it's not, I worry because Kevin's working and I'm not! I'm like all actors, I'd much rather be off doing something."

"I am a character actor and everything I try



"Irvin Kershner is an old friend of mine," remarks actor Clive Revill. "He asked me to come down to a recording studio. He said, 'I've got a couple of things I'd like you to have a look at. There's a voice of the Emperor . . . it doesn't have a lot in it. What I need is a cultured voice . . . I thought of you.'" The final result is the ominous voice of the Emperor in The Empire Strikes Back.

to do — some people might say it's broad because I have a very expressive face and I love doing silly, funny things — must come out of the character, otherwise, it doesn't have any truth."

Revill has a unique way to gauge one of his new portrayals. He says that, "two questions I always ask when I get to know people...would you buy a used car from this person and could you be shipwrecked on a desert island with this person?"

A desert island with Clive Revill, yes. But a used car...? ■

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